Music at Convocation Hall

PRESENTS

Joseph Lambert Massart and his Time

Guillaume Tardif, violin

Roger Admiral, piano

Saturday, January 28, 2012 at 8 pm

Convocation Hall, Old Arts Building

Joseph Lambert Massart and his Time

Joseph Lambert Massart was born in Liège, Belgium on July 19, 1811, at a time when Niccolo Paganini was starting his European career. Despite evidence of early talent, Director Luigi Cherubini could not admit young Massart as a foreigner at the state-sponsored Conservatoire de Paris; so he pursued private instruction with Rodolphe Kreutzer. At age 32, he was, however, given a professorship at the same Conservatory and his tenure would last a remarkable 47 years.

A born teacher, Massart formed a long list of orchestra musicians and soloists, and among them were names that young violinists of today might still recognize: Fritz Kreisler, Franz Ries, Eugène Ysaÿe, Pablo Sarasate, Julius Conus, Teresina Tua, Henri Wieniawski, and many others. Many of these students became leading teachers wherever they established themselves, and so did their students (from Russia to Canada, actually). If Massart did not maintain a soloist's profile, he still enjoyed playing chamber music concerts with his wife, pianist Louise Marson. He died in Paris on February 13, 1892, at age 80.

Paradoxically, the name of Massart is rarely mentioned nowadays, and many violinists will have never collected and connected enough historical information about violinists and composers of the 19th-century to see the remarkable web of relationships that existed during this rich period of culture and creativity. Our humble effort today is to create a panorama of the Franco-Belgian era, another 'golden age' of the violin. This period is approximately delineated by the emergence of two technologies: the Tourte bow on one hand (c.1785), and the sound recording on the other (c. 1905).
The Franco-Belgian legacy is however still visible in the playing of many contemporary violinists.

Etudes no. 2, 8, 11, 12, from 42 études
Rodolphe Kreutzer (1766-1831)

A foundational set of short pieces for learning the basic techniques of the instruments (violin and bow), published 1796 and used ever since – here with an embellishing accompaniment. The second etude is usually a platform to learn various strokes; the eighth has challenging string crossing patterns; the eleventh focuses on smooth shifting; and the twelfth is an etude of ascending arpeggios in a bravura manner. Versailles-born Kreutzer was one of Europe's finest violinists. Beethoven dedicated his 9th sonata five years after first meeting the composer in Vienna in 1798 (the work was however only played later by his student, Massart – Kreutzer did not like or 'understand' it).

Kreutzer taught at the Paris Conservatoire from its foundation in 1795 until 1826, and co-authored the Conservatoire's famous Methode de Violon with Pierre Rode and Pierre Baillot (both students of Viotti, who also influenced Kreutzer). Kreutzer was involved with the Paris Opera, and for it wrote some 40 operas and 19 violin concertos. Massart was taught by Kreutzer.

Rondo Russe, from the 2nd violin concerto in B minor
Charles-Auguste de Bériot (1802-1870)

The Belgian component of the Franco-Belgian school starts with de Bériot, a violinist and composer of some 10 concerti and various pieces and studies (over 123 opus numbers). Born in Leuven, and trained by pupils of Viotti and Viotti himself, he was highly influenced by Paganini. He toured Europe and apparently even ventured to China. De Bériot lived with and finally married opera singer Maria Malibran (their son became an important piano teacher at the Paris Conservatoire, training Ravel and Granados among others). After Malibran's death from falling off a horse, de Bériot lived in Brussels, playing little in public. Declining the offer to succeed Baillot at the Paris Conservatoire, he instead established the violin studio at the Brussels Conservatory and retired in 1852, victim of developing blindness and paralysis. Among his students were Hubert Léonard, Henri Vieuxtemps and Heinrich Wilhelm Ernst.

Grande Fantaisie
on themes from 'Robert le Diable' by Meyerbeer op. 19
Alexandre Joseph Artôt (1815-1845)

We do know not much about Artôt's life and career, apart from the tours that brought him across Europe and the US, and for which he probably produced original arrangements on operatic arias like this one. He is mentioned as a serious competitor to Vieuxtemps and Léonard, and was praised for the delicacy of his playing. The *Fantaisie on Robert le Diable by Meyerbeer* reminds us of Massart's famous concert appearance with young Franz Liszt. It was reported that Massart was interrupted as he was starting the Beethoven 'Kreutzer' sonata by an audience noisily requesting Liszt's own version of 'Robert Le Diable' (the 1831 opera was one of the first grand operas, on a libretto by Eugene Scribe). The concert marked Massart's departure from the public scene, and his growing focus on teaching the next generation of virtuosi while enjoying chamber music with friends at home. The opera scenes selected by Artôt are alternately dramatic, lyrical, pastoral, virtuosic and exhilarating.

Romance in F minor, for solo piano (to Désirée Artôt)
Pyotr Ilyich Tchaikovsky (1840-1893)

Niece of Alexandre Artôt, singer Désirée Artôt also visited Russia and became Tchaikovsky's muse for a little while. She did upset the composer when she announced she was to marry a Spanish colleague singer (named de Padilla). This piece was written for the 'only woman' Tchaikovsky claimed he ever 'loved', and features two contrasting ideas, one more lyrical, one more rhythmic, to be later re-developed in other more familiar symphonic works.

Rêverie et Caprice (to A. J. Artôt) - Romance op. 8 H. 88
Hector Berlioz (1803-1869)

In this unique concert work for violin dedicated to his friend Artot, youthful Berlioz is reminiscent of Weber's 'Invitation to the Dance,' which Berlioz orchestrated in 1841 and quotes from his own opera Benvenuto Cellini. This version was prepared by Henri Marteau (1874-1934), a pupil of Léonard, who became professor in Geneve and then succeeded Joachim in Berlin. It is interesting to note that Berlioz was once rescued from heavy debt by Niccolò Paganini, who honoured his commission of a viola concerto (the 1834 *Harold in Italy*, never performed by Paganini) and called the composer 'the heir of Beethoven'.

Etude Minute in F minor
Pierre Rode (1774-1830) arr. Jacques Thibaud (1880-1953)

Rode was Viotti's favorite pupil, and was often described as a milder and more refined Viotti. He also gained the favor of Napoleon and travelled to St. Petersburg and Moscow where he stayed a few years. Beethoven dedicated his 10th sonata to Rode, upon his visit to Vienna. His concertos are rarely played, though his 24 'Beethovenian' caprices are still used today (This is the 18th caprice, expertly harmonized by Thibaud, a violinist who reached superstar status in the first half of the 20th century).

Capriccio-Valse in E major op. 7
Henri Wieniawski (1835-1880)

Born in Lublin, Poland (then part of the Russian Empire), Wieniawski was at 8 a student of Massart at the Paris Conservatoire, graduating at 12. He toured with his brother pianist and started publishing at 14 years. Anton Rubinstein brought him to St. Petersburg to lead the Russian Musical Society's orchestra and string quartet and teach. Wieniawski then successfully toured with Rubinstein from 1872 to 1874 in the United States, and interrupted his travels to assist his friend Henri Vieuxtemps as violin professor at the Brussels Conservatoire in 1875. His own health also declined in Brussels, impacting his later touring project back to Russia, where he died. His successor in Russia was Leopold Auer, who trained the next generation of virtuosi (Elman, Heifetz, and others). Immediately following his Souvenir de Moscow (op. 6), the *Capriccio-Valse* features Wieniawski's elegant technique, one that is perfectly suited to the salon atmosphere (with a few touches of his unique staccato stroke).

Intermission

Brindisi, Valse op. 49
Jean-Delphin Alard (1815-1888)

A pupil of Habeneck and Fetis, successor to Baillot (to the disappointment of Dancla who hoped to succeed his teacher) Alard was a long-standing colleague of Massart at the Conservatoire (he taught from 1843 to 1875), and son in law of luthier Jean-Baptiste Vuillaume. He wrote 'Ecole du Violon', adopted by the Conservatoire curriculum, and invested important efforts in collecting violin repertoire from the previous century. His most important student was Pablo de Sarasate. This piece is elegant, pointed, and eminently violinistic.

Zapateado, Spanish Dance op. 23 no. 2
Pablo de Sarasate (1844-1908)

Leaving Pampeluna for Madrid, and then for Paris (thanks to a royal scholarship), Sarasate entered the Alard violin studio at 12 and obtained his first prize at 17. Sarasate's fast and continuous vibrato is often attributed to the influence of Massart. He delighted audiences with recitals and solo appearances with orchestra, contributing a colourful portfolio of lively pieces showcasing his brilliant technique, pleasing tunes and Spanish dance forms (such as the this Mexican-inspired Zapateado, which focuses on the rattling sounds of heels).

Furthermore, Sarasate was dedicatee of many masterworks by Saint-Saëns, Bruch, Lalo, and many others. He apparently briefly took on the teacher's hat as well later in life: one of his students was Montreal-born Alfred de Sève, who came back to Canada and worked for a while as founder/concertmaster of the Boston Symphony, before joining the McGill faculty.

Ballade et Polonaise in G major op. 38
Henri Vieuxtemps (1820-1881)

Apart from his 4th and 5th concertos, the *Ballade and Polonaise in G major* is one of Vieuxtemps' most recognized compositions, reminiscent of his friends Schumann and Ludwig Spohr (an important contemporary violinist and composer). Schumann was quick to compare the young Vieuxtemps to Paganini, whom Vieuxtemps finally met in 1834 on the occasion of Paganini's London debut. The Belgian protégé of de Beriot spent time at the Conservatoire in Paris as well, collaborated with Malibran's sister, Pauline Viardot, and pursued composition studies that served him well. He soon had performed across Europe, spent five years in Russia as soloist for the court of czar Nicholas I and started the violin studio at the St. Petersburg conservatory (the original Russian school was Franco-Belgian!).

In 1871, Vieuxtemps was lured back to Brussels to teach at the Conservatoire, and taught Eugène Ysaÿe, Sam Franko, Emil Sauret, César Thomson, among others. Afflicted by paralysis, he was assisted by another of his favorite students and colleague, Henryk Wieniawski, until he moved to Algeria's more desirable climates.

Paraphrase "Les Mots du Coeur" after J. T. Radoux, op. 16
Ovide Musin (1854-1929)

Ovide Musin was born in the vicinity of Liège and died in New York City. He entered the Liège Conservatoire at 9 under Heynberg, and shared at 13 the second prize with Ysaÿe, and thereafter earned the first prize and gold medal. His classmates included Martin Marsick and César Thomson (and the four of them were often ready for pranks!). He then met and entered the class of Léonard, who had fled Paris because of the Franco-German war. He soon became the concertmaster of Singelee's orchestra, and met Wieniawski, who encouraged him. Léonard helped Musin enter the Parisian society, where he met composers and writers such as Saint-Saëns, who gave him his op. 62 Morceau de Concert (the equivalent of a 4th Violin Concerto).

The violinist embarked on far-reaching tours (reaching Asian and Australia), married in New York the daughter of a Supreme Court judge, and came back to his ailing mother in Liège (also taking charge of Thomson's violin class). After her death, he went back to Newark to take care of his Musin violin school, managed by one of his pupils.

During his tours, Musin would write anecdotes and observations, later collected and self-published as My Memoirs, in 1920. His catalogue of works is nearly forgotten today, as is Théodore Radoux' (1835 – 1911), a Belgian composer and bassoonist born in Liège. Radoux in 1856 became professor of bassoon at the Conservatoire de Liège, and then was appointed director in 1872, a post that he hold until his death almost 40 years later. Radoux wrote 'Henri Vieuxtemps: His Life and Works) (1891).

Caprice Viennois op. 2
"Fritz" Kreisler (1875-1962)

Friedrich Kreisler, a prodigy, was a student in Vienna first and then in Paris, in the studios of Massart, Massenet and Delibes (for composition). His virtuoso-yet-sensitive style of playing and his ingenious skills at 'retouching' or 'recomposing' older works often reflected a 'gemuchtlich' (cosy) musicality that delighted audiences around the world and made his fortune. Massart was quoted saying: "Wieniawski had a great career, but I expect that Kreisler's will even surpass it". This caprice showcases the best elements of Kreisler's melodic talent and his irresistible "joie de vivre".

Passacaglia after Handel
César Thomson (1857-1931)

A student of Dupuis and Massart, but also Vieuxtemps, Wieniawski, and Léonard, César Thomson was by age 16 acclaimed as the holder of the world's best violin technique, a claim that can be verified in many of his highly original compositions. He became attached to the service of a private orchestra and resolved to build a castle in Lugano, Switzerland. He then became professor at the Liège Conservatory, and succeeded Ysaÿe at the Bruxelles Conservatory in 1897. Later on, he was appointed to Ithaca College and Juilliard School in the United States. His students include Johann Halvorsen (the author of a more familiar version of this work, set as a string duet), Paul Kochanski, and the Flonzaley Quartet.

Waves at Play
Edwin Grasse (1884-1954)

Born in NYC and blind from infancy, Edwin Grasse studied with César Thomson in Brussels and earned the highest awards there before returning to NYC where he regularly performed in Carnegie Hall, Steinway Hall and Town Hall, as violinist or organist. This short piece was composed in 1914. Many of his compositions are still awaiting revival.

Caprice
after the 'Etude en forme de Valse' by Saint-Saëns (op. 52)
Eugène Ysaÿe (1858-1931)

Another great violinist born in Liège, Belgium, Eugène Ysaÿe was a giant in his day, and the revered friend of many artists and composers. Following studies with Wieniawski and Vieuxtemps, he became concertmaster of the Bilse Orchestra, predecessor of the Berlin Philharmonic. At 28, he was appointed professor at the Brussels conservatory and appeared at the popular Concerts Colonne in Paris, which launched a touring career as soloist. He was offered the conducting post at the NY Philharmonic but declined in 1898, however opted for conducting the Cincinnati orchestra in 1918 when health problems stopped his concertizing. Debussy, Franck and Chausson dedicated him famous works. He taught Joseph Gingold, William Primrose, Nathan Milstein, Louis Persinger, Mathieu Crickboom, Jascha Brodsky, and many others. Saint-Saëns' *Etude en forme de Valse'* is the last of 6 etudes for piano (1877).

Canadian violinist Guillaume Tardif trained at the Eastman School (DMA) and the Conservatoire du Quebec (Premier Prix). He regularly embarks on recital tours and appeared as soloist with orchestras in Asia, Europe, South and North America – recently at Carnegie Hall, performing *Paganini's 24 Caprices*. His playing of standard repertoire, lesser-known repertoire and original compositions has often been broadcast on radio and TV networks, and his recordings have been issued on the Dell'Arco label.

Guillaume Tardif is Associate Professor of violin and Area Coordinator for Strings and Chamber Music at the Department of Music, University of Alberta. He has been a guest professor at various universities and conservatories, and was recently named a visiting professor at the University of Innsbruck, Austria. He manages a chamber concert series as leader of the Enterprise String Quartet and is president of the Alberta String Association. Various granting agencies have supported his research and community initiatives.

Canadian pianist Roger Admiral performs solo and chamber music repertoire spanning the 18th through the 21st century. Known for his dedication to contemporary music, Roger has commissioned and premiered many new compositions. He also performs as part of Kovalis Duo with Montreal percussionist Philip Hornsey. Roger lives in Camrose, Alberta.

Roger studied at the Royal Conservatory of Music (Toronto), University of Western Ontario, and the University of Alberta (where he graduated with a Doctor of Music degree). His main teachers were Virginia Blaha, Peter Smith, Arthur Rowe, and Helmut Brauss.

Recent performances include recitals with baritone Nathan Berg at Lincoln Center (New York City), contralto Marie-Nicole Lemieux at Symphony Under the Sky (Edmonton), violinist Ilya Kaler at Convocation Hall (Edmonton), violinist Guillaume Tardif at Carnegie Hall (New York City), and with New Music Concerts conducted by Robert Aitken (Toronto). Currently, he coaches contemporary chamber music at the University of Alberta.

DEPARTMENT OF MUSIC
UPCOMING PERFORMANCES

Music at Winspear presents:
Trial by Fire
The University Symphony Orchestra
Sunday, January 29, 2012 at 3 pm at the Winspear Centre for the Arts
Featuring works by Stravinsky & Schumann
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available in advance through the Department of Music (3-82 Fine Arts Building, U of A Campus | 780.492.0601| music@ualberta.ca)
or at the door on the evening of the performance

The Department of Music presents Mayron Tsong, piano
Featuring works by Haydn, Chopin, Scriabin & Rzewski
Sunday, February 5pm at 8 pm in Convocation Hall
FREE Admission

Music at Convocation Hall presents
Looking Forward: New Works by Faculty Composers
Featuring new works by Bashaw, Hannesson, Smallwood & Talpash
Saturday, February 11, 2012 at 7 pm in Convocation Hall
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
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Music at Winspear presents:
Variations for Winds
Featuring The Symphonic Wind Ensemble with special guests
The Northern Alberta Honour Band
Sunday, February 12, 2012 at 3 pm at the Winspear Centre for the Arts
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
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University Symphony Orchestra
Featuring the 2011/2012 Concerto Competition Winners
Friday, February 17, 2012 at 8 pm in Convocation Hall
Admission by Donation

Kilburn Memorial Concert Series presents
the 2011/12 Visiting Quartet in Residence: Afiara Quartet
Yuri Cho, violin; Adrian Fung, cello; David Samuel, viola; Valerie Li, violin
Saturday, March 3, 2012 at 8 pm in Convocation Hall
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available at the door on the evening of the performance only

Music at Convocation Hall presents:
German Baroque Chorale Partitas
Marnie Giesbrecht, organ
Friday, March 9, 2012 at 8pm in Convocation Hall
Featuring works by Bohm, Walther, Bach & Krapf
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
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The Department of Music presents

MAYRON TSONG, Steinway Artist

Visiting Artist from the University of Maryland

Sunday, February 5 at 8pm

CONVOCATION HALL, Old Arts Building

University of Alberta

FREE ADMISSION

UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC
www.music.ualberta.ca

Programme

Sonata in C major, Hob.XVI:50 — Franz Joseph Haydn (1732-1809)

Allegro
Adagio
Allegro molto

Prelude in c sharp minor, op.45 — Frederic Chopin (1810-1849)

Barcarolle, Op.60 — Frederic Chopin

Intermission

Preludes, op. 11 — Alexander Scriabin (1872-1915)

Winnsboro Cotton Mill Blues — Frederic Rzewski (b. 1938)

Steinway Artist, Mayron Tsong, has been taken by her performances around the globe to almost every state in the continental United States, as well as Canada, Russia, Sweden, Italy, Taiwan, Hong Kong and China. After her solo recital Debut at Carnegie Hall's Weill Recital Hall, Harris Goldsmith of The New York Concert Review praised it as "an enlivening, truly outstanding recital." Fanfare Magazine called her "a genius, pure and simple... perhaps, a wizard."

After the release of her first CD by Centaur Records, rave reviews in American Record Guide and Fanfare Magazine compared her playing to Horowitz, Pollini, Andsnes and Laredo, saying "her technique is dazzling, yet subjugated to a controlling intellect and deeply felt sensitivity that removes her from the category 'virtuoso' by nature of her long-range artistic vision."

Winner of numerous competitions and prizes, Mayron has performed and interviewed for many radio broadcasts, including CBC Radio in Canada, WDAV in North Carolina, WFMT Radio in Chicago, Radio 4 in Hong Kong and NPR's "The State of Things." She has appeared as soloist with orchestras around the world, including the St. Petersburg Chamber Philharmonic (Russia), Symphony North (Houston), Longview Symphony Orchestra (Texas), North Carolina Symphony, Red Deer Symphony Orchestra (Canada), and Lethbridge Symphony Orchestra (Canada). Equally active in chamber music collaborations, her summers have taken her to festivals across the United States, Prague, Germany and Italy, including Eastern Music Festival, Prague International Piano Masterclasses and Schlern International Music Festival and Orfeo Chamber Music Festival in Italy. Her collaborations with some of the finest chamber groups and musicians in North America include Jeffrey Zeigler (of the Kronos Quartet), Brentano String Quartet, Philharmonic Quintet of New York, Miró String Quartet, Vega String Quartet, James Campbell, George Taylor and Antonio Lysy. She was an invited guest of the Obama Administration at the White House for an evening of Classical Music in 2009.

A native of Canada, Mayron is one of the youngest musicians to complete a Performer's Diploma in Piano from the Royal Conservatory of Toronto at age 16. While still a student, she was awarded the Millennium Prize for Russian Performing Arts, and she is a three-time recipient of The Female Doctoral Students Grant, a competition that encompasses all disciplines nationwide, awarded by the Government of Canada. Holding graduate degrees in both Piano Performance and Music Theory from Rice University, her impressive pedigree boasts distinguished teachers like John Perry, György Sebök, Robert Levin, Anton Kuerti and Marilyn Engle.

Gaining recognition as a pedagogue herself, she has appeared around the world as a master class clinician, lecturer, judge and Visiting Professor.

She was recently added to Who's Who Among Professional Artists as well as Who's Who Among American Teachers & Educators, and she is an Honorary Member of the Tingshuset Music Society in Sweden along with prominent Swedish Artists like Martin Fröst and Christian Lindberg

Mayron is currently Artist Teacher of Piano and Associate Professor at the School of Music at the University of Maryland. She previously served as Head of Keyboard Studies at the University of Lethbridge and at the University of North Carolina at Chapel Hill.

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Contempo New Music Ensemble
Adriy Talpash, conductor
Monday, March 17th at 7 pm in Convocation Hall
Admission by Donation

Music at Convocation Hall presents:
Connected: Celebrating Three Pivotal Composers
Jacques C. Despres, piano
Friday, March 23, 2012 at 8 pm in Convocation Hall
Featuring works by three pivotal composers: Beethoven, Liszt & Debussy
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Master Class
Dr Mayron Tsong
University of Maryland

Tuesday February 7, 2012, 4 to 6 pm
Convocation Hall, Music Department
University of Alberta

Piano Sonata, D.664, in A major — Schubert
Allegro moderato
Da-Young Yoon

Phantasie, Op.17 — Schumann
Mäßig. Durchaus energisch (second movement)
Christina Le Rose

Piano Sonata, D.845, in a minor — Schubert
Moderato
Somang Lim

Steinway Artist, Mayron Tsong, has been taken by her performances around the globe to almost every state in the continental United States, as well as Canada, Russia, Sweden, Italy, Taiwan, Hong Kong and China. After her solo recital Debut at Carnegie Hall's Weill Recital Hall, Harris Goldsmith of The New York Concert Review praised it as "an enlivening, truly outstanding recital." Fanfare Magazine called her "a genius, pure and simple... perhaps, a wizard."

After the release of her first CD by Centaur Records, rave reviews in American Record Guide and Fanfare Magazine compared her playing to Horowitz, Pollini, Andsnes and Laredo, saying "her technique is dazzling, yet subjugated to a controlling intellect and deeply felt sensitivity that removes her from the category 'virtuoso' by nature of her long-range artistic vision."

Winner of numerous competitions and prizes, Mayron has performed and interviewed for many radio broadcasts, including CBC Radio in Canada, WDAV in North Carolina, WFMT Radio in Chicago, Radio 4 in Hong Kong and NPR's "The State of Things." She has appeared as soloist with orchestras around the world, including the St. Petersburg Chamber Philharmonic (Russia), Symphony North (Houston), Longview Symphony Orchestra (Texas), North Carolina Symphony, Red Deer Symphony Orchestra (Canada), and Lethbridge Symphony Orchestra (Canada). Equally active in chamber music collaborations, her summers have taken her to festivals across the United States, Prague, Germany and Italy, including Eastern Music Festival, Prague International Piano Masterclasses and Schlern International Music Festival and Orfeo Chamber Music Festival in Italy. Her collaborations with some of the finest chamber groups and musicians in North America include Jeffrey Zeigler (of the Kronos Quartet), Brentano String Quartet, Philharmonic Quintet of New York, Miró String Quartet, Vega String Quartet, James Campbell, George Taylor and Antonio Lysy. She was an invited guest of the Obama Administration at the White House for an evening of Classical Music in 2009.

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After the release of her first CD by Centaur Records, rave reviews in American Record Guide and Fanfare Magazine compared her playing to Horowitz, Pollini, Andsnes and Laredo, saying "her technique is dazzling, yet subjugated to a controlling intellect and deeply felt sensitivity that removes her from the category 'virtuoso' by nature of her long-range artistic vision."

Winner of numerous competitions and prizes, Mayron has performed and interviewed for many radio broadcasts, including CBC Radio in Canada, WDAV in North Carolina, WFMT Radio in Chicago, Radio 4 in Hong Kong and NPR's "The State of Things." She has appeared as soloist with orchestras around the world, including the St. Petersburg Chamber Philharmonic (Russia), Symphony North (Houston), Longview Symphony Orchestra (Texas), North Carolina Symphony, Red Deer Symphony Orchestra (Canada), and Lethbridge Symphony Orchestra (Canada). Equally active in chamber music collaborations, her summers have taken her to festivals across the United States, Prague, Germany and Italy, including Eastern Music Festival, Prague International Piano Masterclasses and Schlern International Music Festival and Orfeo Chamber Music Festival in Italy. Her collaborations with some of the finest chamber groups and musicians in North America include Jeffrey Zeigler (of the Kronos Quartet), Brentano String Quartet, Philharmonic Quintet of New York, Miró String Quartet, Vega String Quartet, James Campbell, George Taylor and Antonio Lysy. She was an invited guest of the Obama Administration at the White House for an evening of Classical Music in 2009.

A native of Canada, Mayron is one of the youngest musicians to complete a Performer's Diploma in Piano from the Royal Conservatory of Toronto at age 16. While still a student, she was awarded the Millennium Prize for Russian Performing Arts, and she is a three-time recipient of The Female Doctoral Students Grant, a competition that encompasses all disciplines nationwide, awarded by the Government of Canada. Holding graduate degrees in both Piano Performance and Music Theory from Rice University, her impressive pedigree boasts distinguished teachers like John Perry, György Sebök, Robert Levin, Anton Kuerti and Marilyn Engle. Gaining recognition as a pedagogue herself, she has appeared around the world as a master class clinician, lecturer, judge and Visiting Professor.

She was recently added to Who's Who Among Professional Artists as well as Who's Who Among American Teachers & Educators, and she is an Honorary Member of the Tingshuset Music Society in Sweden along with prominent Swedish Artists like Martin Fröst and Christian Lindberg

Mayron is currently Artist Teacher of Piano and Associate Professor at the School of Music at the University of Maryland. She previously served as Head of Keyboard Studies at the University of Lethbridge and at the University of North Carolina at Chapel Hill.

UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

LOOKING FORWARD

New Works by Faculty Composers

Bashaw | Hannesson | Smallwood | Talpash

Saturday February 11 7pm

Convocation Hall, Old Arts Building

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Programme

Improvisation

Roger Admiral
Mark Hannesson
Scott Smallwood

Minimalisms II (2005) — Howard Bashaw (b. 1957)

Proto 1
Proto 2
Retro

Roger Admiral, piano

Casimo's Stars (2012)* (electroacoustic work) — Scott Smallwood (b. 1969)

Bottles of Rain (2012)* — Mark Hannesson (b. 1968)

Roger Admiral, piano

The Safety of Blankets (2012)* (electroacoustic work) — Mark Hannesson

Fermented Wasteland (2012)* — Andriy Talpash (b. 1974)

Interiors (2012)* — Scott Smallwood

William Street, baritone saxophone
Ken Read, bass trombone
Alden Lowrey, tuba
Roger Admiral, piano

* indicates premiere performance.

Originally from White Rock, British Columbia, Canadian composer Dr. Howard Bashaw is a graduate of the University of British Columbia (DMA, 1989). Appointed in 1993, he is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, theory and analysis. He has also taught at the University of British Columbia and at the Université Canadienne en France.

Working in the acoustic medium, Bashaw has composed for a range of diverse ensembles including: the Hard Rubber Orchestra, Vancouver New Music, New Music Concerts, Société de musique contemporaine du Québec, Duo Kovalis, East-West Quartet, Standing Wave, Edmonton Symphony Orchestra, Hammerhead Consort, Now Age Orchestra, Duo Majoya, Continuum Ensemble (London), and the Augustana Choir.Individual performers featured in premiere performances and recordings of works for chamber and large ensembles include: Roger Admiral (piano), Trevor Brandenburg (percussion), Kathleen Corcoran (soprano), Douglas Finch (piano), Niek de Groot (double bass), Philip Hornsey (percussion), Tatjana Kukoc (guitar), Dennis Miller (tuba), Ken Read (trombone), Yan Sallafranque (tuba), Allen Stiles (piano), William Street (saxophone), Alain Trudel (trombone), Russell Whitehead (trumpet) and Cameron Wilson (violin). The piano is included in many of Bashaw's works for ensemble -- but he has also composed several, distinctly demanding works for solo piano. Premiere performances here include: Roger Admiral (*Minimalisms II*), Marc Couroux (*Form Archimage*) Corey Hamm (*Preludes Book I*), Barbara Pritchard (*Hosu*) and Haley Simons (*Preludes Book II*). Selected by performers, Bashaw's piano music has occurred in national and international piano performance competitions.

CD releases presenting only original compositions include: Hard Rubber, Hard Elastic (2008), Form Archimage (2004) and BASHAW (2000). With broadcasts occurring most notably on CBC's Two New Hours and The Signal, Bashaw's works have been performed across Canada and in the USA, as well as in Europe and beyond. He has received commissions through the Canada Council for the Arts, CBC Radio Music, and the Alberta Foundation for the Arts. Bashaw is a member of the Canadian League of Composers (CLC) and the Canadian Music Centre (CMC). He is also represented by AMP.

Born in Winnipeg, Manitoba, Dr. Mark Hannesson is a composer and sound artist who writes instrumental, electroacoustic, mixed and audiovisual works. His music has been widely performed or broadcast.

Hannesson is a frequent performer/diffuser in his many mixed works (instruments and computer). Many of his works explore and attempt to develop the connections between instrumental and electronic music. As well, he is an active performer of live electronic music.

He completed a Bachelor's degree in Music from Brandon University and a Master's degree in Composition at the University of Alberta where he studied with Laurie Radford, Malcolm Forsyth and Howard Bashaw. He completed doctoral studies in Composition at the University of British Columbia under the supervision of Keith Hamel. He is a past board member of the Canadian Electroacoustic Community (CEC) and a founding member of the eMC — Experimental Music Collective, a group of composers dedicated to promoting extreme sound art in the Vancouver area. They have now changed their focus to a national level.

Works of his can be heard on the CEC compact discs Cache 2000 and Discontact III and on the Boreal Music Society (BEAMS) compact disc Unsound, on the Sonus website and on the Modisti Netlable release, expansion sonora. He has taught Music Technology and Composition courses at the University of Alberta since 2005.

He is the co-director or the ElectroAcoustic Research Studios (EARS) and co-director of the Free Improvisation Ensemble (X42).

Dr. Scott Smallwood was born in Dallas, Texas, and grew up at 10,000 feet in elevation in the Colorado Rockies. When Smallwood was 10 years old, his father gave him a cassette tape recorder, and ever since he has been fascinated by the possibilities of recorded sound. His work deals with real and abstracted soundscapes based on a practice of listening, improvisation, and phonography. Ranging from sonic photographs, studio compositions, instrumental pieces, and improvisations, the resulting pieces are textural explorations of space and time.

As a performer of electronics, computers, handmade instruments, and percussion, he has played with a variety of improvisors including Cor Fuhler, Joe McPhee, Phil Gelb, Todd Reynolds, John Butcher, Mark Dresser, and Pauline Oliveros. His instrumental compositions have included performances by Network for New Music, Ensemble SurPlus, the Boston Sound Collective, and the Brentano String Quartet. He has collaborated frequently with video artists, dancers, and other artists, and for the past ten years has maintained an active collaboration with composer and sound artist Stephan Moore as the duo Evidence.

Smallwood's work has been presented and broadcast worldwide, including recent presentations at the Kitchen in NYC, the Atlantic Center for the Arts, the 2006 Sonic Circuits festival in Washington DC, and the Kulturhaus E-Werk in Frieberg, Germany. Media has been released on Autumn Records, Deep Listening, Televaw, Simple Logic, Static Caravan, and others. He is currently trying to create an ensemble of solar powered instruments, preferably to be played while cross-country skiing.

Dr. Andriy Talpash is an active composer, educator, conductor and saxophonist. He has composed works for several ensembles and soloists, including Continuum Contemporary Music, Ensemble contemporain de Montréal, Ensemble KORE, Winnipeg Symphony Orchestra, Trio Fibonacci, Kathleen Supové, William Street, Roger Admiral, Vincent David, Nicolas Prost, Ramona Ramlochand, Mathieu Gaulin. His works have been performed throughout Canada and the United States, and have been broadcast on Canadian, Australian, Spanish and Turkish national radios. He has received grants from the Canada Council for the Arts, Conseil des arts et des lettres du Québec, and the Canadian Broadcasting Corporation (CBC).

Some awards include: First Prize in the 2000 SOCAN Young Composers Competition, Sir Ernest Macmillan prize for his orchestral composition *Queezinart--hocket in a blender*; second place in the chamber music category of the 15th CBC/Radio-Canada National Competition for Young Composers (2002-03) for his piece HWY 2. Andriy represented Canada at UNESCO's International Rostrum of Composers in Vienna, Austria (June 2003).

Talpash attained the degrees of Bachelor of Music (composition and saxophone performance) from the University of Alberta (1997), Master of Music (composition) from McGill University (1999), and Doctor of Music (composition) from McGill University (2005). He studied composition with Brian Cherney, Howard Bashaw, Malcolm Forsyth, and attended composition master classes with Louis Andriessen and Etienne Rolin.

In 2007 Talpash and pianist Roger Admiral founded Plexoos Ensemble, a new music ensemble in Edmonton that performs Canadian and international works composed after 1950. Andriy is the conductor and artistic co-director of Plexoos Ensemble. Dr Talpash is currently teaching music composition, theory, and orchestration at the University of Alberta.

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UPCOMING PERFORMANCES

Music at Winspear presents:
Variations for Winds
Featuring the U of A Concert Band and the Symphonic Wind Ensemble
with special guests the Northern Alberta Honour Band
Sunday, February 12, 2012 at 3 pm at the Winspear Centre for the Arts
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available in advance through the Department of Music (3-82 Fine Arts Building, U of A Campus | 780.492.0601| music@ualberta.ca)
or at the door on the evening of the performance

University Symphony Orchestra
Featuring the 2011/2012 Concerto Competition Winners
Emily Schultz and Mark Wilkinson
Friday, February 17, 2012 at 8 pm in Convocation Hall
Admission by Donation

Kilburn Memorial Concert Series presents
the 2011/12 Visiting Quartet in Residence: Afiara Quartet
Yuri Cho, violin; Adrian Fung, cello; David Samuel, viola; Valerie Li, violin
Saturday, March 3, 2012 at 8 pm in Convocation Hall
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available at the door on the evening of the performance only

Music at Convocation Hall presents:
German Baroque Chorale Partitas
Marnie Giesbrecht, organ
Friday, March 9, 2012 at 8 pm in Convocation Hall
Featuring works by Bohm, Walther, Bach & Krapf
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available at the door on the evening of the performance only

Contempo New Music Ensemble
Conducted by Dr Andriy Talpash
Monday, March 17th at 7 pm in Convocation Hall
Admission by Donation

Music at Convocation Hall presents:
Connected: Celebrating Three Pivotal Composers
Jacques C. Despres, piano
Friday, March 23, 2012 at 8 pm in Convocation Hall
Featuring works by three pivotal composers: Beethoven, Liszt & Debussy
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available at the door on the evening of the performance only

Music at Winspear presents:
University of Alberta Opera Performance: Orphee aux Enfers
Featuring the University of Alberta Opera Performance
Sunday, March 25, 2012 at 3 pm at the Winspear Centre for the Arts
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available in advance through the Department of Music (3-82 Fine Arts Building, University of Alberta | 780.492.0601 | music@ualberta.ca) or at the door on the day of the performance

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The Department of Music presents:
Steinway Artist Alan Chow, piano
Friday, March 2, 2012 at 8 pm
Convocation Hall, Old Arts Building

Programme

Barcarolle, Op. 60 — Frédéric Chopin (1810-1849)

Nocturne in C-sharp Minor, Op. Posth.

Sonata No. 2 in B-flat Minor, Op. 35
Grave -- Doppio movimento
Scherzo
Marche Funèbre: Lento
Finale: Presto

Intermission

from *Harmonies Poètiques et Religieuses* — Franz Liszt (1811-1886)
Bénédiction de Dieu dans la solitude

from *Années de Pelèrinage, "Italie"*
Après une lecture du Dante

Acclaimed for his "elegant poetry and virtuosic fire", Alan Chow has won First Prize in the Concert Artists Guild International Competition, the UCLA International Piano Competition and the Palm Beach Invitational International Piano Competition. Winner of the Silver Medal and Audience Favorite Prize at the Gina Bachauer International Piano Competition, he was also a prizewinner in the William Kapell International Piano Competition.

A Steinway artist, Mr. Chow has performed in recital and in concert with orchestra from coast to coast in 45 states. His recitals have brought him to the major music centers including New York (Lincoln Center, Merkin Hall, Steinway Hall), Boston, Los Angeles, Chicago (Symphony Center and Ravinia), Washington, D.C., Cleveland, Seattle, Atlanta, New Orleans and Miami. Concerto performances include appearances with the National Symphony, Utah Symphony, Oakland Symphony, Tulsa Philharmonic, Kansas City Symphony and Omaha Symphony. Mr. Chow regularly tours Asia with performances in China, Japan, Hong Kong, Taiwan, and Singapore including performances with the Hong Kong Philharmonic and the Pan-Asia Symphony. An avid chamber musician, he has collaborated with the American, Pacifica and Miami String Quartets and has been guest artist at the Grand Canyon Chamber Music Festival, Juneau Jazz and Classics, San Juan Islands Chamber Music Festival, Kent Blossom Music Festival, Texas Music Festival, Music Festival of Arkansas and Music Mountain. In addition, he appears in joint recital engagements with baritone Jubilant Sykes and in the Cheng-Chow Trio with pianists Angela Cheng and Alvin Chow.

Also in demand for his teaching, Mr. Chow has given master classes throughout North America and Asia at conservatories, universities and summer festivals including the Eastman School of Music, Indiana University, New Orleans International Piano Festival, Gina Bachauer International Piano Festival, Las Vegas Piano Festival, Tunghai International Piano Festival (Taiwan) and in Singapore. Appointed Guest Professor at the Central Conservatory in Beijing and Honored Visiting Professor at the Shenyang Conservatory, he has also presented recitals, master classes, and lectures in China at the conservatories in Shanghai, Chengdu, Xian and Wuhan.

Mr. Chow studied with Nelita True at the University of Maryland where he graduated Co-Valedictorian with his twin brother Alvin, and received the Charles Manning Prize in the Creative and Performing Arts given to the outstanding graduate; with Sascha Gorodnitzki at The Juilliard School where he was awarded the Victor Herbert Prize in Piano; and with Menahem Pressler at Indiana University where he was the recipient of the Joseph Battista Memorial Scholarship. He also studied at the Mozarteum Sommerakademie with Carlo Zecchi.

Formerly Artist-in-Residence at the University of Arkansas, Mr. Chow currently serves as chair of the Piano Program at Northwestern University.

DEPARTMENT OF MUSIC
UPCOMING EVENTS

Kilburn Memorial Concert Series presents
the 2011/12 Visiting Quartet in Residence: Afiara Quartet
Yuri Cho, violin; Adrian Fung, cello; David Samuel, viola; Valerie Li, violin
Saturday, March 3, 2012 at 8 pm in Convocation Hall
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available at the door on the evening of the performance only

Vocal Arts Week presents
A Country House Weekend: an English idyll in four days and a prologue
Catherine Abele, soprano; Elizabeth Turnbull, mezzo;
Mark Wilkinson, baritone; Stephen Ralls, piano; Bruce Ubukata, piano
Sunday, March 4, 2012 at 2 pm in Convocation Hall
$20 Adults | $15 Seniors | $10 Students
Tickets available at the door on the afternoon of the performance only
Refreshments to be served at intermission

The University of Alberta and Grant MacEwan Jazz Bands present:
The 15th annual Salute to the Bands
A tribute to the great swing bands of the 30s and 40s
Monday, March 5, 2012 at 8pm in Convocation Hall
Admission by Donation

Music at Convocation Hall presents:
German Baroque Chorale Partitas
Marnie Giesbrecht, organ
Friday, March 9, 2012 at 8 pm in Convocation Hall
Featuring works by Bohm, Walther, Bach & Krapf
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available at the door on the evening of the performance only

Contempo New Music Ensemble
Adriy Talpash, conductor
Monday, March 19, 2012 at 7 pm in Convocation Hall
Admission by Donation

Music at Convocation Hall presents:
Connected: Celebrating Three Pivotal Composers
Jacques C. Despres, piano
Friday, March 23, 2012 at 8 pm in Convocation Hall
Featuring works by three pivotal composers: Beethoven, Liszt & Debussy
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available at the door on the evening of the performance only

Music at Winspear presents:
University of Alberta Opera Performance: Orphee aux Enfers
Featuring the University Symphony Orchestra
Sunday, March 25, 2012 at 3 pm at the Winspear Centre for the Arts
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available in advance through the Department of Music (3-82 Fine Arts Building, University of Alberta | 780.492.0601 | music@ualberta.ca) or at the door on the day of the performance

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The Department of Music presents
John Sampen, saxophone
Roger Admiral, piano
Sunday, March 4, 2012 at 7 pm
Studio 2-7, Fine Arts Building, University of Alberta

UNIVERSITY OF ALBERTA GUEST RECITAL
JOHN SAMPEN, SAXOPHONE
ROGER ADMIRAL, PIANO

Programme

LACRIMOSA for alto saxophone & piano* — Marilyn Shrude (1946)
(2006)

*WINGS*** — Joan Tower (1938)
(1981/1991)
version for solo saxophone and electronics

*FACADES** for saxophone and piano* — Philip Glass (1937)
(1981)

*ONCE AGAIN TO THE LIGHT** — James Mobberley (1954)
(2011)
for alto saxophone and fixed media

*A SHORT LECTURE ON THE SAXOPHONE** — William Bolcom (1938)
(1979)

THE POSTCARDS

*Postcard from Home** — Karel Husa (1921)
(1977/1997)

*Scherzino** — Steven Stucky (1949)
(2010)

*Lamentation 4*** — Claude Baker (1948)
(2005/2006)

Continuum (Postscript '97)* — Marilyn Shrude (1946)

*Commissioned and Premiered by Sampen & Shrude
** Version Prepared and Premiered by Sampen & Shrude

DEPARTMENT OF MUSIC
UPCOMING EVENTS

The University of Alberta and Grant MacEwan Jazz Bands present:
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World Music Week presents:
The West African Music Ensemble
Thursday, March 29, 2012 at 7 pm in Convocation Hall
Admission by Donation

The Indian Music Ensemble
Friday, March 30, 2012 at 7 pm in Convocation Hall
Admission by Donation

The Middle Eastern and North African Ensemble
Saturday, March 31, 2012 at 7 pm in Convocation Hall
Admission by Donation

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Vocal Arts Week presents:

A Country House Weekend

Sunday, March 4, 2012 at 2 pm
Convocation Hall, Old Arts Building

A Country House Weekend

An English idyll in four days & a prologue

CATHERINE ABELE soprano **ELIZABETH TURNBULL** mezzo

MARK WILKINSON baritone

STEPHEN RALLS and **BRUCE UBUKATA** piano

*

Characters in order of speaking

Denis Stone	Bruce Ubukata
Priscilla (the hostess)	Elizabeth Turnbull
Mr Scogan	Stephen Ralls
Mary Bracegirdle	Catherine Abele
Anne, Henry Wimbush's niece	Elizabeth Turnbull
Ivor Lombard	Mark Wilkinson
Lord Emsworth	Stephen Ralls
The Hon. Freddie Threepwood	Mark Wilkinson
Henry Wimbush	Bruce Ubukata
Narrators	Bruce Ubukata, Stephen Ralls

*

PROLOGUE

* * *

FRIDAY AFTERNOON and EVENING - arrival

Fanfare, from *Façade* (piano-duet) — William Walton (1902-1983), arr. Constant Lambert (1905-1951)

The Journey *(Ernest Blake)* (baritone) — John Ireland (1879-1962)

As a composer, Ireland was a perfectionist, never allowing anything to be published until he was completely happy with it. His output was not large and he tended to write in the more intimate forms of piano music and songs.

Gavotte *(Sir Henry Newbolt)* (mezzo) — Herbert Howells (1892-1983)

Howells became known chiefly as a composer for church and choral society; but his early chamber music and songs include some of his finest creations.

Love's Philosophy *(P. B. Shelley)* (soprano) — Frederick Delius (1862-1934)

Delius's songs reveal his early study in Germany and his friendship with Grieg. Elgar once said that he thought Delius's music "not quite proper".

An Aside *(anon., early 16th century)* (baritone) — Ireland

Sleep *(John Fletcher)* (soprano) — Ivor Gurney (1890-1937)

Harrowing experiences as a soldier in the 1914-18 war exacerbated tendencies towards insanity, and Gurney died in an asylum. He had shown great early promise and his songs are regarded as among the finest in the English repertoire.

* * *

SATURDAY

Nine of the clock *(John Doyle)* (soprano) — Gurney

It was a lover and his lass *(William Shakespeare)* (mezzo) — Gerald Finzi (1901-56)

Finzi was an early champion of Gurney's music; but his cycle of five Shakespeare songs, *Let Us Garlands Bring*, was published as a birthday tribute to Ralph Vaughan Williams.

The Trellis *(Aldous Huxley)* (baritone) — Ireland

Tordion, from *Capriol Suite* (piano-duet) — Peter Warlock (1894-1930)

'Peter Warlock' was the sinister pseudonym adopted by the composer, writer and musicologist, Philip Heseltine. It gives a hint of the complex temperament which caused him to alternate between periods of extreme productivity and spells of acute depression - it is fairly certain that he took his own life.

The Contented Lover *(James Mabbe)* (soprano) Warlock

Sleep *(John Fletcher)* (mezzo) Warlock

* * *

SUNDAY MORNING and AFTERNOON

A Thanksgiving *(Bassus)* (baritone) Ireland

Earth's Call (A Sylvan Rhapsody) *(Harold Munro)* (mezzo) Ireland

The large scale of this rhapsody is unique in the corpus of Ireland's song. The poet was displeased when he heard it: "I wrote a poem, but you have turned it into an opera!"

Old Sir Faulk (Fox-trot), from *Façade* Walton, arr. Lambert
(Edith Sitwell) (soprano)

The first performance of *Façade*, in 1923, caused a minor scandal in London's artistic life. "Surely it is time this sort of thing were stopped," a critic wrote. Edith Sitwell declaimed her poems through a megaphone to the accompaniment of a chamber ensemble, the whole taking place behind a curtain. She and her brothers, Osbert and Sacheverell, had befriended Walton and they did not take kindly to Noël Coward's skit the same year, *The Swiss Family Whittlebot*, in which Maisie Gay as the poetess, Hernia Whittlebot, recited her verses with her brothers, Gobo and Sago.

INTERMISSION

SUNDAY EVENING

Polka, from *Façade* (piano-duet) Walton, arr. Lambert

Tell me the truth about love *(W. H. Auden)* Benjamin Britten
(baritone) (1913-1976)

Britten, a pupil at various times of both Ireland and Bridge, made a number of settings of Auden's verse in the 1930s; in this period, he was providing incidental music for plays and films and was part of the artistic circle centred around Auden and Christopher Isherwood.

Two Cod-pieces (piano-duet) Warlock
Beethoven's Binge (The Bard Unbuttoned)
The Old Codger

These are among Warlock's earliest compositions. The source of the first piece is clear enough. The composer described the second piece as being "the extracted square root of a recently discovered symphony in D minor by Julius Caesar" - i.e., César Franck.

So perverse *(Robert Bridges)* (baritone) Frank Bridge (1879-1941)

With far more sympathy for European composers, such as Berg, than was customary in England between the wars, Bridge displayed strong individuality in his work. His early songs, however, like those we perform here, are firmly rooted in the Romantic idiom.

Nocturne *(Auden)* (soprano) Britten

* * *

MONDAY MORNING - departure

The Sweet Season *(Richard Edwardes)* (baritone) Ireland

Love went a-riding *(Mary Coleridge)* (mezzo) Bridge

*

The readings are taken from *Crome Yellow* by Aldous Huxley, with a couple of extracts from *The Portrait of a Lady* by Henry James and P. G. Wodehouse's *Blandings Castle*. (No prizes will be awarded for indentifying these correctly!) Huxley's novel, published in 1921, is closely based on his experiences as a guest of Lady Ottoline Morrell at Garsington Manor, Oxfordshire; contemporary readers could identify pen-portraits of Prime Minister Asquith, the painter Mark Gertler, Carrington (as Mary Bracegirdle), Bertrand Russell (as Mr Scogan) and Lady Ottoline herself (as Priscilla). Huxley presumably put something of himself into Denis Stone, the character from whose viewpoint the story is told. Lady Ottoline refused to speak to Huxley for several years: "I was filled with dismay. I felt, somehow, that having given Aldous opportunities of meeting these people, I was responsible for these cruel caricatures, and that not only had he behaved dishonourably, but that he had involved me in his dishonour - and it might be thought I had acquiesced in his mocking."

The song, *Thank you so much, Mrs Lowsborough-Goodby*, was written by Cole Porter in 1934 and recorded by Elsie Carlisle, with Ambrose and his orchestra.

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German Baroque Chorale Partitas
Marnie Giesbrecht, organ
Friday, March 9, 2012 at 8 pm in Convocation Hall
Featuring works by Bohm, Walther, Bach & Krapf
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available at the door on the evening of the performance only

Contempo New Music Ensemble
Adriy Talpash, conductor
Monday, March 19, 2012 at 7 pm in Convocation Hall
Admission by Donation

Music at Convocation Hall presents:
Connected: Celebrating Three Pivotal Composers
Jacques C. Despres, piano
Friday, March 23, 2012 at 8 pm in Convocation Hall
Featuring works by three pivotal composers: Beethoven, Liszt & Debussy
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available at the door on the evening of the performance only

Music at Winspear presents:
University of Alberta Opera Performance: Orphee aux Enfers
Featuring the University of Alberta Opera Performance
Sunday, March 25, 2012 at 3 pm at the Winspear Centre for the Arts
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available in advance through the Department of Music (3-82 Fine Arts Building, University of Alberta | 780.492.0601 | music@ualberta.ca) or at the door on the day of the performance

World Music Week presents:
The West African Music Ensemble
Thursday, March 29, 2012 at 7 pm in Convocation Hall
Admission by Donation

The Indian Music Ensemble
Friday, March 30, 2012 at 7 pm in Convocation Hall
Admission by Donation

The Middle Eastern and North African Ensemble
Saturday, March 31, 2012 at 7 pm in Convocation Hall
Admission by Donation

Thank you for supporting the Department of Music. Word of mouth is our strongest form of publicity. If you enjoyed tonight's performance, please share your experience with others!

Music at Convocation Hall

celebrates

The Inauguration of the 2011 Krapf Memorial Positive Organ

Marnie Giesbrecht, organist

Josephine van Lier, violoncello piccolo, cello

Eva Bostrand, soprano

Guillaume Tardif, violin

The U of A Madrigal Singers with Leonard Ratzlaff, director

Friday, March 9, 2012 at 8 pm

Convocation Hall, Old Arts Building

A Brief History of the Krapf Memorial Positive Organ

In Spring of 2008, as Leonard Ratzlaff was finishing his term as Chair of the Department of Music, he suggested to me that we consider possibilities for obtaining a new positive organ that could play at Baroque pitch (415). We agreed that such an organ would allow us to perform and teach historical music with greater breadth and authenticity. When Gerhard Krapf passed away in July, 2008, the project was immediately deemed a fitting tribute to the man who had done so much for organ music at the University of Alberta, in North America and beyond. A fund raising campaign was begun and officially launched at the concert tribute held on Gerhard Krapf's birthday, December 12, 2008. Former colleagues and friends including Robert Stangeland, Michael and Antoinette Roeder, Leonard Ratzlaff, Milton Schlosser, Richard Reimer (Lutheran campus minister) and Marnie Giesbrecht shared memories that evening; organ music by Johann Sebastian Bach, Gerhard Krapf and Dale Wood was performed by Gerhild Krapf (Gerhard's daughter), Jacobus Kloppers, Eileen Raycroft and Duo Majoya; Baritone Michael Kurschat sang Krapf's Psalm CVIII with organist Marnie Giesbrecht.

Fundraising continued in 2009 and a contract was signed with James Louder of Montreal in the fall to build the 5 stop organ which would be his Opus Ultimum, Opus X. James Louder was formerly a partner with Canadian organ builder Helmut Wolff; together they built many organs before Louder started his own company. The organ arrived in October 2011 and we hope you will agree that the sound and beauty of the organ you are hearing this evening is a wonderful and lasting tribute to our former teacher, colleague and friend.

- Marnie Giesbrecht

Programme

Praeludium in g minor BuxWV 163 — Dietrich Buxtehude (1637-1707)

Sonata no. 4 in A Major, G 4 — Luigi Boccherini (1743-1808)

Allegro moderato
Adagio
Affetuoso

Josephine van Lier, violoncello piccolo

Prelude and Fugue in e minor, BWV 548 — J. S. Bach (1685-1750)

Marnie Giesbrecht, gallery organ, Casavant 1978

Intermission

Lasset uns mit Jesus ziehen, BWV 481 — J. S. Bach
Text: S. von Birken (1652)
Melody: Johann Schop (1641)
Trans: J.A. Rimbach (1900)

Eva Bostrand, soprano
Josephine van Lier and Marnie Giesbrecht, continuo

1. Let us ever walk with Jesus,
Follow His example pure,
Flee the world, which would deceive us
And to sin our souls allure.
Ever in His footsteps treading,
Body here, yet soul above,
Full of faith and hope and love,
Let us do the Father's bidding.
Faithful Lord, abide with me;
Savior, lead, I follow Thee.

4. Let us gladly live with Jesus;
Since He's risen from the dead,
Death and grave must soon release us.
Jesus, Thou art now our Head,
We are truly Thine own members;
Where Thou livest, there live we.
Take and own us constantly,
Faithful Friend, as Thy dear brethren.
Jesus, here I live to Thee,
Also there eternally.

Choral: Die güldne Sonne

Text: Paul Gerhardt (1607-1674)
Trans.: H. Bruekner (1866-1942)
Tune: Johann Ebeling (1665)

1. The sun, ascending to
us is lending
bliss, joy, and gladness,
cure for all sadness,
filling the world with its rich, golden light
I was reclining when no
light was shining;
but the sun's beauty now
call me to duty
as I behold it so fair and so bright

Eva Bostrand, Soprano
Josephine van Lier and Marnie Giesbrecht, continuo

Partita: Die güldne Sonne — Gerhard Krapf (1924-2008)

Chorale
Bassadanza
Madrigal
Arietta
Finale

Marnie Giesbrecht, organist

Sonata Op. 9 No. 3 — Jean Marie Leclair (1697-1764)

II. *Sarabanda: Largo*
III. *Tambourin: Presto*

Guillaume Tardif, violin
Josephine van Lier and Marnie Giesbrecht, continuo

I Was Glad (1685) — Henry Purcell
Anthem for the coronation of James II — (1659-1695)

Madrigal Singers, Leonard Ratzlaff conductor

"I was glad when they said unto me, we will go into the house of the Lord,
for thither the tribes go up, even the tribes of the Lord:
to testify unto Israel, and to give thanks unto the name of the Lord.
For there is the seat of judgement: even the seat of the house of David.
O pray for the peace of Jerusalem: they shall prosper that love thee.
Peace be within thy walls: and plenteousness within thy palaces.
(Psalm 122: 1, 4-7)

Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end, Amen."

Motet: Lobet den Herrn, alle Heiden, BWV 230 — J. S. Bach
(Praise the Lord, all you Nations!)

Madrigal Singers, Leonard Ratzlaff, conductor

"Lobet den Herrn, alle Heiden, und preiset ihn, alle Völker;
denn seine Gnade und Wahrheit waltet über uns in Ewigkeit.
Alleluia. (Psalm 117)

Translation:
Praise the Lord, all ye nations, praise him all ye people.
For his mercy and truth reign over us for eternity. Alleluia."

The Krapf Memorial Positive Organ, University of Alberta, 2011

On October 11, 2011 the University of Alberta welcomed a new positive organ. Built by James Louder of Montreal, the organ is named the Krapf Memorial organ after the late Gerhard Krapf, Professor Emeritus, who taught in the Department of Music at the University of Alberta from 1978 to 1987. The organ has 5 stops and a split keyboard (which means different stops can be engaged simultaneously in the treble and the bass registers). The organ is transposable to 440, 415 and 392; its native pitch and tuning are at 415. The voicing is smooth and gentle - it is a beautiful instrument in every way!

Specification:

Bourdon	8
Principal	4
Flûte à cheminée	4
Dessus de Nasard	2 2/3 (treble only)
Flûte à bec	2

Gerhard Krapf (1924-2008), Professor Emeritus, University of Alberta, was renowned for his significant contribution to church music with prolific compositions of organ, choral and vocal works; for the designing and supervision of the 1978 Casavant Organ in Convocation Hall at the University of Alberta; scholarly works on the organ and a decade of teaching at the University of Alberta from 1977 to 1987.

His distinguished career, along with building the undergraduate and graduate organ programs at the University of Iowa prior to his appointment at the U of A, contributed significantly to the development of the graduate programs in keyboard and library resources at the University of Alberta, and the first Doctor of Music degree in Organ Performance at an English speaking Canadian University.

A champion for tracker action, the U of Iowa was the first American State University to acquire a mechanical action instrument (Casavant) and the U of A followed suit upon Krapf's faculty appointment. A dedicated and brilliant teacher of organ and related subjects, theory and counterpoint, it was rumored he could improvise a six-voice fugue!

Those of us who had the privilege of working with Gerhard Krapf will remember his amazing intellect and accomplishments, his devotion as a teacher and friend, his deep Christian convictions and his delightful sense of humour.

We wish to sincerely thank the following donors:

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Janet Scott Hoyt
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JAMES EHNES, VIOLIN + ANDREW ARMSTRONG, PIANO
saturday, october 1
mcdougall united church

ENSEMBLE MASQUES
saturday, november 5
convocation hall

TRIO JEAN PAUL
wednesday, january 25
convocation hall

THEATRE OF EARLY MUSIC
monday, february 13
convocation hall

EBÈNE QUARTET
saturday, march 10
convocation hall

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Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa, Asia and Europe, and at numerous regional, national and international organ festivals. Educated at the University of Alberta (DMus 1988, Gerhard Krapf teacher, supervisor) the Eastman School of Music, Rochester, N.Y and the Mozarteum, Salzburg, Austria, Dr. Giesbrecht is Professor of Music and Performance Area Convener at the University of Alberta where she teaches Organ, Keyboard Literature, Early Music Ensemble and other courses. A versatile keyboard artist, she performs regularly as an organ soloist, as chamber musician and with Joachim Segger as *Duo Majoya.*

Among numerous CDs is the solo CD "Now and Then," which features the 1978 Casavant Organ in Convocation Hall. A "Past National President" of the Royal Canadian College of Organists, Giesbrecht currently chairs the Edmonton RCCO Centre and Davis Trust Advisory Committee; she is a founding member of *Early Music Alberta.*

Leonard Ratzlaff is professor of choral music in the Department of Music, where he conducts the Madrigal Singers and co-supervises the Department's graduate program in choral conducting. Under his direction, the Madrigal Singers have gained recognition as a leading university chamber choir in Canada, with awards in both national and international competitions. He is also artistic director of the Richard Eaton Singers, Edmonton's symphonic chorus, and has been guest conductor of the Edmonton Symphony, Alberta Baroque Ensemble, and Pro Coro Canada, and has been invited as guest conductor and choral clinician with various ensembles and University programs in Canada and the US. He was awarded the Alberta Order of Excellence and the Order of Canada in recognition of his contributions to the choral community, and was recently elected as a Fellow of the Royal Society of Canada.

Violinist Guillaume Tardif is Associate Professor and String and Chamber Music Coordinator at the University of Alberta. He continues to perform as a soloist and chamber musician in prominent venues in Europe, Asia, and South and North Americas - recently at Carnegie Hall in Paganini's 24 Caprices. His research projects include original recordings and compositions for violin, pedagogical publications, and interdisciplinary studies. He is the 2012 Wirth Institute Visiting Professor at the University of Innsbruck and lectures on the topic of Culture and Creativity for the Kule Institute and School of Business.

Guillaume studied at the Eastman School of Music (DMA), Alberta School of Business (EMBA) and the Conservatoire de Musique du Quebec (Premier Prix). He will teach this summer at the Schlern (Italy) and Beverly Hills International Music Festivals.
He leads the Enterprise Quartet project, which was recently awarded grants from the Alberta Foundation for the Arts and the Edmonton Community Foundations.

A versatile musician, Josephine van Lier is equally at ease on a baroque cello or a 5 string violoncello piccolo as on their contemporary counterparts, using instruments and bows whose designs, construction and material span over 400 years in origin; from the gut strings of her baroque cello to her 1870 cello and the space-age material of her carbon-fibre cello. Josephine van Lier plays and teaches viola da gamba. She released a 4 CD set featuring all six suites for unaccompanied cello played on 4 different cellos. This unique recording of all six of J.S. Bach's Cello Suites sets side by side the different sounds of historic and new instruments and compares their strengths and weaknesses. Founding member and president of Early Music Alberta, she has a strong affinity with early music and gives historically informed performances on period appropriate instruments across the world.

Eva Bostrand, MMus, began her career in Sweden as a member of the Swedish Radio Chamber Choir. She came to Alberta in 1983 at the invitation of Pro Coro Canada and Alberta College Conservatory of Music. She has conducted and coached a number of choirs over the past thirty years. Currently, she conducts two A Joyful Noise choirs, teaches Early Music Ensemble and Art Song at the University of Alberta and teaches singing in her music studio, storefrontstudio. She established and conducts a performing arts program at the Edmonton Institution for Women. Recent recognitions include the Alberta Choral Federation's Con Spirito Award, the YWCA Women of Distinction 2011 award for the Arts and Culture, Global TV's Woman of Vision and City of Edmonton Salute to Excellence award.

The University of Alberta Madrigal Singers

Conductor
Leonard Ratzlaff

Soprano
Amica Beulshausen
Anna Chen
Isabel Davis
Alison Norris
Olivia Ostrom
Sylvia Romanowska
Katrina Smith
Andrea Vogel

Tenor
James Frobb
Raimundo Gonzales
Mark Keeler
Savio Nguyen
Gloria Wan
Anthony Wynne

Alto
Jane Berry
Silken Conradi
Rachel Grahn
Rosie Kilgannon
Norah Lumax
Tammy-Jo Mortensen
Abra Louise Whitney-Forman

Bass
Rob Curtis
Daniel Deckner
Kurt Illerbrun
Damon MacLeod
Adam Robertson
Adam Sartore

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Andriy Talpash, conductor
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Admission by Donation

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Jacques C. Després, piano
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Featuring the University of Alberta Opera Performance
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Admission by Donation

The Middle Eastern and North African Ensemble
Saturday, March 31, 2012 at 7 pm in Convocation Hall
Admission by Donation

Transcriptions for Winds...and more!
The University of Alberta Concert Band
Sunday, April 1, 2012 at 2 pm in Convocation Hall
Featuring works by Breugnon, Reed, and Perischetti
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Music at Winspear presents:
World Music Sampler
Featuring the West African, Indian,
and Middle Eastern and North African Music Ensembles
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Contempo New Music Ensemble
Andriy Talpash and Roger Admiral, co-directors
March 19, 2012 at 7 pm
Convocation Hall, Old Arts Building

Programme

Coming Together for speaker and instruments (1971)
Part Two: *Attica*
Frederic Rzewski (b.1938)

Music for Trumpet and Piano (2007)
Howard Bashaw (b.1957)

Mistaya for two percussionists (1982)
Allan Gordon Bell (b.1953)

XAƨ for saxophone quartet (1987)
Iannis Xenakis (1922-2001)

Intermission

Duo Sonata for two baritone saxophones (1977)
Sofia Gubaidulina (b.1931)

Narayana's Cows for speaker and instruments (1989)
Tom Johnson (b.1939)

Personnel:

Rachel Soong, clarinet
Justin Massey, saxophones
Emily Schultz, saxophones
Gavin Goodwin, saxophones
Eric Toombs, saxophones
Matt Nickel, bassoon
Zach Vogel, horn
Matthew Parsons, trumpet
Allyson McIver, percussion
John Kwisses, percussion
Roger Admiral, piano
Marie Krejcar, violin
Josh McHan, double bass
Andriy Talpash, speaker

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Hear's to Your Health presents

Ensemble Made in Canada

Elissa Lee, violin | Tawnya Popoff, viola
Rachel Mercer, cello | Angela Park, piano

Thursday, March 22, 2012

5pm, Foyer of the Bernard Snell Auditorium

The Department of Music and
the Faculty of Medicine & Dentistry
present
Hear's to Your Health
featuring

Ensemble Made in Canada
Elissa Lee, violin
Tawnya Popoff, viola
Rachel Mercer, cello
Angela Park, piano

Programme

Pohádka (Fairy Tales) — Leoš Jánaček (1854-1928)

Con moto. Andante
Con moto. Adagio
Allegro

Piano quartet in a minor — Gustav Mahler (1860-1911)

Piano Quartet in E-flat major, op. 47 — Robert Schumann (1810-1856)

I. Sostenuto assai - Allegro ma non troppo
II. Scherzo: Molto vivace
III.Andante cantabile
IV. Finale: Vivace

Ensemble Made in Canada is rapidly gaining recognition as Canada's premier piano quartet. Awarded the 2006 CBC Galaxie Stars Award from the Banff Centre for the Arts, the quartet was also featured in 2008 Chatelaine Magazine's 80 women to watch as an ensemble that is leading the next generation of classical musicians. The members of the group, violinist Elissa Lee, violist Sharon Wei, cellist Rachel Mercer and pianist Angela Park, have been forging outstanding individual careers and bring together a shared love of chamber music and a wealth of experience having already appeared at prestigious festivals such as Marlboro, Ravinia, Orford, Verbier, Prussia Cove, Pablo Casals and Evian. Ensemble Made in Canada has performed for such series as Winnipeg's Virtuosi series, Jeffery Chamber Music Series, Lindsay Concert Productions, and Almonte in Concert in Ontario. They have been re-invited to the Ottawa Chamber Music Festival and the Stratford Music Festival. Other recent performances include Montreal Pro Musica series, Sherbrooke Bishop's University Series, SUNY New Paltz, U.S.A., and Toronto's Syrinx Series. Ensemble Made in Canada has provided master classes, chamber music coaching, and lectures at universities across Canada and have also participated in outreach programs for public schools across Canada.

Canadian violist Tawnya Popoff enjoys a versatile international career as a chamber musician, soloist, and coach. In addition to being principal violist with the Vancouver Opera (Canada), she is a founding member of the Driftwood Duo, Athabasca String Trio and member of the River Oaks Chamber Orchestra (TX), Monadnock Music (NH), the trans-media VisionIntoArt, and the New York Miniaturist Ensemble. Ms. Popoff also has a keen interest in interdisciplinary collaborations and is currently working on projects with Cedar Lake Contemporary Ballet and Cherylyn Lavagnino Dance in New York City.

DEPARTMENT OF MUSIC
UPCOMING EVENTS

The West African Music Ensemble
Saturday, March 31, 2012 at 7 pm in Convocation Hall
Admission by Donation

Transcriptions for Winds...and more!
The University of Alberta Concert Band
Sunday, April 1, 2012 at 2 pm in Convocation Hall
Featuring works by Breugnon, Reed, and Perischetti
Admission by Donation

Music at Winspear presents:
World Music Sampler
Featuring the West African, Indian,
and Middle Eastern and North African Music Ensembles with
distinguished guest artist, Grammy nominated Rahim Alhaj
Sunday, April 1, 2012 at 3 pm at the Winspear Centre for the Arts
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available in advance through the Department of Music
(3-82 Fine Arts Building, University of Alberta | 780.492.0601 |
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Music at Winspear presents:
A Celebration of Winds & Voices
Symphonic Wind Ensemble, Madrigal Singers & Concert Choir
Tuesday, April 3, 2012 at 8 pm at the Winspear Centre for the Arts
Featuring works by Brahms, Grainger, Holsinger, Purcell & Whitacre
$20 Adults | $15 Seniors | $10 Students | $60 Season Flex Pass
Tickets available in advance through the Department of Music
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PROGRAM - U of A GUITAR ENSEMBLE March 23, 2012

John Dowland (1563-1626) *Semper Dowland, Semper Dolens* arr. A. Forrest

The Right Honourable Robert, Earl of Essex His Galliard arr. A. Forrest

Heitor Villa-Lobos (1885-1959) *Bachianas Brasileiras No. 5: Aria* arr. R. Dyens

José Ferrer (1909-1992) *Waltz* duet: Carly Clarke & Erica Cawagas

Ferdinando Carulli (1770-1841) *Six Duets Op. 34: No. 1* duet: Andrew Johnson & Joshua van Fossen

Scott Joplin (1867-1917) *A Breeze from Alabama* arr. A. Neiderberger

INTERMISSION

John Dowland (1563-1626) *The Frog Galliard* arr. A. Forrest duet: Tyson Oatway & Jeremy Doody

Fernando Sor (1778-1839) *l'Encouragement Op.34* duet: Tyson Oatway & Jeremy Doody

Domenico Scarlatti (1685-1757) *Sonata L. 428* arr. A Forrest duet: Tyson Oatway & Jeremy Doody

Anthony Holborne (c.1545-c.1602) *Pavan – The Funerals* arr. A. Forrest

Almain – The Honeysuckle arr. A. Forrest

Galliard – The Faerie- Round arr. A. Forest

Quintet members are Carly Clarke, Erica Cawagas, Andrew Johnson, Tyson Oatway and Jeremy Doody. Joshua van Fossen joins us as a duo partner. The selections are performed as quintets unless indicated as duets.

Music at Convocation Hall

PRESENTS

Connnected: Celebrating Three Pivotal Composers

Jacques Després, piano

Friday, March 23, 2012 at 8 pm

Convocation Hall, Old Arts Building

Jacques C. Després, piano
March 23, 2012 at 8 pm

Programme

Sonata No.1 in F minor, op. 2, No. 1 — L. van Beethoven
(1795) — (1770-1827)

Nuages gris, S.199 — Franz Liszt
(1881) — (1811-1886)

Élégie no. 1, S.196
(1874)

En rêve, S.207
(1858)
From *Années de pèlerinage, deuxième année: Italie*
Après une Lecture du Dante: Fantasia quasi Sonata, S. 161/7

Intermission

Préludes, deuxième livre, L 123 — Claude Debussy
(1913) — (1862-1918)

Brouillards
Feuilles mortes
La Puerta del Vino
«Les fées sont d'exquises danseuses»
Bruyères
«General Lavine» - excentric -
La terrasse des audiences du clair de lune
Ondine
Hommage à S. Pickwick Esq. P.P.M.P.C.
Canope
Les tierces alternées
Feux d'artifice

Jacques C. Després

Born in Ste-Anne-de-la Pérade – a direct descendant of Québec City's first settler–Després and his extraordinary musical talent caught the eye legendary Canadian conductor Wilfrid Pelletier in 1963. The following year, Félix Leclerc gave the young pianist a book, in which he inscribed: "Men are bored. Rock the human suffering in music (your music)[Les hommes s'ennuient. Bercer la douleur humaine en musique (ta musique)]." Després continued to receive accolades, garnering such awards as the first prize at the Montreal Symphony Orchestra competition in 1978, and the Prix d'Europe in 1981 from the Académie de musique du Québec. With this particular award, Després joined an elite list of distinguished Québec musicians, including such talents as Jacques Hétu, André Prévost, Chantal Juillet, Wilfrid Pelletier, Clermont Pépin, and Kenneth Gilbert. Després has led a diverse artistic life, appearing as a soloist with many orchestras, solo recitalist, collaborative artist, lecturer, educator, recording artist, and musical director of the Summer Serenades at Stony Brook University in New York.

Critics worldwide have celebrated Després' musical approach for its rare combination of virtuosity and artistic integrity. Després commands a broad and eclectic repertoire. Notable recordings include world premieres of the complete Joseph Martin Kraus piano works and The New Goldberg Variations (Bach, Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour) with cellist Tanya Prochazka. The Kraus performances, on Naxos, received widespread critical acclaim and exposure in national and international radio broadcasts. The Kraus album became a bestselling album for a Canadian artist on Germany's Amazon site in 2006. Després supplemented this recording with two compact discs of Kraus' complete chamber music work (also on Naxos) where he served as editor. His broad interests are reflected in his performance of the Chopin ballades on a period instrument in New York City in the late 1980s using the then little-known Ekier edition of Chopin's works. He was subsequently invited to lecture at Juilliard on the use of this landmark edition of the Polish master's ballades.

Highlights of the past few seasons include performances of Rachmaninov's Rhapsody on a Theme by Paganini, Brahms' Piano Concerto No. 2 and appearances in Hong Kong, Beijing, Manila, Seattle, Montreal, New York, Chicago, Reno, and Sacramento. He performed Beethoven's Choral Fantasie at the inauguration for University of Alberta President Indira Samarasekera. He was invited to present master classes at leading institutions in North America as well as the Central Conservatory in Beijing. Després served as judge and chairman of many competitions in Canada and abroad.In the fall 2009, he was invited as the Daniel Éricourt Artist-in-Residence at the University of North Carolina in Greensboro. In this residency, Després follows an esteemed line of pianists such as Jon Nakamutsu, Jose Feghali, David Owen Norris and Pascal Rogé. In the 2010-2011 season, Després' performances included solo and chamber music recitals as well performances of the E minor Chopin concerto. In the next two seasons, he will perform in Canada, US and China as well as returning as the 2012 Daniel Éricourt Artist-in-Residence.

Since his appointment as Professor of Piano with the Department of Music at the University of Alberta in 2000, Després has worked with some of the most talented students from Canada and abroad. In 2009 one of his students became the first music performance doctoral student in Canada to receive the Vanier scholarship from Social Sciences and Humanities Research Council.

Després was awarded a Premier Prix à l'unanimité au Conservatoire de Musique du Québec. He graduated with a Master's degree from the Juilliard School and holds a DMA from the University at Stony Brook. He received the Artist Diploma with Distinction at Indiana University. His teachers were Christiane Sénart, Gyorgy Sebok, Adele Marcus and Gilbert Kalish.

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"...pianism of the first order..." Quebec City, QC
"...powerful and all consuming..." Kingston, NY
"...can handle just about any problem Liszt devised." Montreal, QC
"...the surging, pounding, sweeping notes covering the entire keyboard left an electrified, scorched audience." Manila, Philippines
"...delicate, subtle playing." Albuquerque, NM
"... his interpretation was sound, poetic and convincing." Edmonton, AB
"...a dream collaborator..." La Jolla, CA
"...I cannot praise his playing too highly." J Scott Morrison, top 25 reviewer, Amazon.com
"...what I look for in a performer: intelligence and expressiveness." Jacques Hétu, QC

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University of Alberta Opera Performance: Orphée aux Enfers
Featuring the University of Alberta Opera Performance
Sunday, March 25, 2012 at 3 pm at the Winspear Centre for the Arts
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available in advance through the Department of Music
(3-82 Fine Arts Building, University of Alberta | 780.492.0601 |
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World Music Week presents:
The Middle Eastern and North African Music Ensemble
Thursday, March 29, 2012 at 7pm in Convocation Hall
Admission by Donation

The Indian Music Ensemble
Friday, March 30, 2012 at 7pm in Convocation Hall
Admission by Donation

The West African Music Ensemble
Saturday, March 31, 2012 at 7pm in Convocation Hall
Admission by Donation

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The University of Alberta Concert Band
Sunday, April 1, 2012 at 2 pm in Convocation Hall
Featuring works by Breugnon, Reed, and Perischetti
Admission by Donation

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World Music Sampler
Featuring the West African, Indian,
and Middle Eastern and North African Music Ensembles
Sunday, April 1, 2012 at 3pm at the Winspear Centre for the Arts
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available in advance through the Department of Music
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music@ualberta.ca) or at the door on the day of the performance

Music at Winspear presents:
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Symphonic Wind Ensemble, Madrigal Singers & Concert Choir
Tuesday, April 3, 2012 at 8pm at the Winspear Centre for the Arts
Featuring works by Brahms, Grainger, Holsinger, Purcell & Whitacre
$20 Adults | $15 Seniors | $10 Students | $60 Season Flex Pass
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The Department of Music, University of Alberta

Presents

THE UNIVERSITY OF CALGARY STRING QUARTET

THE ENTERPRISE QUARTET

in

OCTETS

FRIDAY, MARCH 23, 2012
Noon Hour

Lobby, Winspear Centre
4, Churchill Square

The UCalgary String Quartet is the quartet in residence at the University of Calgary. The quartet has performed nationally and internationally and has been recorded by CBC Radio for regional and national broadcasts, Radio Europa, and the National Radio of Portugal. It has collaborated with many distinguished artists, such as Anton Kuerti, pianist. The quartet's repertoire covers a wide spectrum of music and the members of the quartet have had a broad range of performing experiences. As the resident string quartet at the University of Calgary, it has commissioned and premiered works by U of C Composition faculty, graduate students and alumni. The quartet has recently completed performances of the entire Beethoven string quartet cycle – a first for Calgary. The UCalgary String Quartet was nominated for the Instrumental Group of the Year Award at the Canadian Folk Music Awards and at the Western Canadian Music Awards. The nominated recording, on the American label MSR Classics, is titled *Far Behind I Left My Country – Klezmer and East European Folk Music – Arranged and Composed by Edmond Agopian.*"This is music of deep-seated humanity…incredibly vivacious, sorrowful, nostalgic…performed here with affectionate understanding." FANFARE MAGAZINE (USA) "...lively, vibrant music…a very attractive compilation disc."– THE CALGARY HERALD. The UCalgary String Quartet is supported by the John Lee Roberts Distinguished Professorship in Fine Arts award.

Georges Enesco (1881-1955)

String Octet in C major, op. 7 (1900)
Très Modéré
Très Fougueux
Lentement
Mouvement de Valse bien rythmée

*

F. Mendelssohn Bartholdy (1809-1847)

String Octet in E flat major op. 20 (1825)

III. Scherzo. Allegro leggierissimo
IV. Presto

U of C Quartet:
Edmond Agopian,
Theresa Lane,
Dean O'Brien,
Beth Root Sandvoss

Enterprise Quartet:
Guillaume Tardif
Amy Kao
Leanne Dammann
Kathleen de Caen

THE ENTERPRISE QUARTET, a university-based ensemble, presents chamber music to Edmonton downtown and campus audiences. Its inaugural series of free concerts at Enterprise Square was made possible through grants from the Killam Cornerstone Foundation, the Emil Skarin Foundation - Senate Office, the Faculty of Arts, and the Department of Music, University of Alberta. The Quartet's activities are supported in 2012 by the Edmonton Community Foundation and the Alberta Foundation for the Arts

www.music.ualberta.ca/enterprise.cfm.

enterprisequartet@ualberta.ca,
780.492.8112.

We invite you to write your reviews and comments on the Enterprise Quartet postcards and drop them into the assigned box at the end of the concert. Don't hesitate to ask us questions, tell us about your experience. We are looking forward to read your comments.

An Evening of Russian Piano Music

Yoana Kyurkchieva

Doctor of Music Degree Piano Recital

Convocation Hall, Old Arts Building, University of Alberta

Sunday, March 25th, 2012 at 8:00pm

Free admission

UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC
www.music.ualberta.ca

An Evening of Russian Piano Music

Doctor of Music Degree Piano Recital
Sunday, March 25th, 2012 at 8:00pm
Convocation Hall, Old Arts Building
University of Alberta

Program

Three Fantastic Dances, Op. 5 — Dmitri Shostakovich (1906-1975)

March: Allegretto
Waltz: Andantino
Polka: Allegretto

Twenty- Four Preludes, Op. 34

Moderato: C major
Allegretto: A minor
Andante: G major
Moderato: E minor
Allegro: D major
Allegretto: B minor
Andante: A major
Allegretto: F sharp minor
Presto: E major
Moderato non troppo: C sharp minor
Allegretto in B major
Allegretto non troppo: G sharp minor
Moderato: F sharp minor
Adagio: E flat minor
Allegretto: D flat major
Andantino: B flat minor
Largo: A flat major
Allegretto: F minor
Andantino: E flat major
Allegretto furioso: C minor
Allegretto poco moderato: B flat major
Adagio: G minor
Moderato: F major
Allegretto: D minor

-Intermission-

Program, continued

Pictures at an Exhibition — Modest Mussorgsky (1839- 1881)

Promenade: Allegro giusto
The Gnome: Sempre vivo
Promenade: Moderato
The Old Castle: Andantino molto
Promenade: Moderato non tanto
Tuileries: Allegro non troppo
Bydlo: Sempre moderato
Promenade: Tranquillo
Ballet of the Unhatched Chicks: Scherzino
Samuel Goldenberg and Schmuyle: Andante
Promenade: Allegro guisto
The Market Place at Limoges: Allegretto vivo
Catacombs (Sepulchrum Romanum): Largo
Cum mortuis in lingua mortua: Andante non troppo
The Hut on Fowl's Legs (Baba-Yaga): Allegro con brio
The Great Gate of Kiev: Allegro alla breve

This recital is being given in partial fulfillment of the requirements for the Doctor of Music Degree. Yoana Kyurkchieva is a student of Dr. Jacques Després.

Bulgarian pianist Yoana Kyurkchieva's interpretations express musicality and passion. She began to play the piano at the age of four, gave her first performance at the age of eight, and her first concert with an orchestra at the age of eleven. She earned her high school diploma at the National School of the Arts in Rousse, Bulgaria with distinction, and continued her education at the National Music Academy in Sofia, Bulgaria where she received a Bachelor of Music degree and a Master of Music degree in piano performance, chamber music, collaborative and pedagogy with distinction. Ms. Kyurkchieva won a merit scholarship to attend the University of North Carolina School of the Arts and earned with distinction her second Master of Music degree and the Postgraduate Professional Artist Certificate in the piano studio of Mr. Eric Larsen.

Ms. Kyurkchieva has won many piano competitions: the International Competition for German and Austrian music, Bourgas, Bulgaria; the International Competition, Markopolou, Greece; the International Competition "Carl Filtsch," Sibio, Romania; the International Competition "Pancho Vladigerov," Schoumen, Bulgaria; the International Competition "The Seiler," Sofia, Bulgaria; the International Competition for French music, Plovdiv, Bulgaria; the Honorary award for outstanding musicianship at "Peter de Grote," Groningen, Holland; the International Competition at Long Island Conservatory in New York City where she won an award and scholarship; the National Music Academy Competition for Chamber Music in Sofia, Bulgaria; the NCMTA State Steinway Young Artist Competition where she was a winner, and the MTNA Southern Division Competition where she received Honorary Award.

Yoana Kyurkchieva was a soloist with The Classic St. Petersburg Orchestra, Russia; the Rousse Orchestra, Bulgaria; the Schoumen Orchestra, Bulgaria; and the Academy Orchestra, Sofia, Bulgaria. She performed throughout Bulgaria, Romania, Germany, Holland, Greece, Russia, Canada, and the USA and participated in concerts at Merkin Hall, Steinway Hall, Old Westbury Gardens, NYC, Stevens Center, NC, and Winspear Centre for the Arts, Edmonton, CA. Ms. Kyurkchieva was part of the "Prize Winners Tour," organized by Yeunesses Musicales, and performed in several cities in Romania. She also won a merit scholarship to study at the Meadowmount School of Music where she had solo and chamber music performances. Yoana Kyurkchieva continues her studies taking part in festivals and master classes with Menahem Pressler, Lazar Berman, Oxana Yablonskaya, Boris Bloch, Yania Aubakirova, Tamara Poddubnaya, Rian de Waal, Bozhidar Noev, Bruce Vogt, and Eric Larsen.

Ms. Kyurkchieva is in demand as an accompanist and appears with many chamber music ensemble partners. She has recorded for the Bulgarian Radio and the Bulgarian National Television. Her performances of solo piano and chamber music at Meadowmount can be found on YouTube. Ms. Kyurkchieva has won FS Chia Doctoral scholarship to attend the Doctorate of Music program at the University of Alberta, CA, where she is currently teaching assistant in the piano studio of Dr. Jacques Després.

The Wirth Institute for Austrian and Central European Studies

University of Alberta

Presents

Great Patrons of Music: The Lobkowicz Series

Featuring

THE ENTERPRISE QUARTET

Introductory Remarks by
Dr. Franz Szabo,
Department of History and Classics

MONDAY, MARCH 26, 2012
Noon Hour

Lobby, Winspear Centre
4, Churchill Square

THE ENTERPRISE QUARTET, a university-based ensemble, presents chamber music to Edmonton downtown and campus audiences. Its inaugural series of free concerts at Enterprise Square was made possible through grants from the Killam Cornerstone Foundation, the Emil Skarin Foundation - Senate Office, the Faculty of Arts, and the Department of Music, University of Alberta. In 2012, the Enterprise Quartet's activities are supported by the Edmonton Community Foundation, the Wirth Institute, and the Alberta Foundation for the Arts

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Don't hesitate to ask us questions, tell us about your experience. We are looking forward to read your comments.

Ludwig van Beethoven (1770-1827)

String Quartet in A major, op. 18 no. 5
Allegro.
Menuetto.
Andante cantabile. (Variations)
Allegro.

*

String Quartet in G major, op. 18 no. 2
Allegro.
Adagio cantabile.
Scherzo.
Allegro molto quasi presto.

The Enterprise Quartet
Guillaume Tardif, violin
Amy Kao, violin
Leanne Dammann Maitland, viola
Kathleen de Caen, cello

Next Enterprise Quartet concerts

Sunday April 1, 3pm
World Music Sampler
Performance with oud
Winspear Centre

Good Friday, April 6
Haydn: The Seven Last Words of Christ
Robertson-Wesley Church (10:15am)
City Hall (noon)

Monday April 30, noon
Wirth/Lobkowcz Series
Beethoven op. 18 no. 4 and 6
Winspear Center

J.S. BACH,
FRANZ SCHUBERT,
ROBERT SCHUMANN,
AND BELA BARTOK
DATE: MARCH 26, 2012
MONDAY 8PM
VENUE: CONVOCATION HALL
OLD ARTS BLDG,
UNIVERSITY OF ALBERTA
FREE ADMISSION
Somang Lim
GRADUATION RECITAL

Graduation Recital*
SOMANG LIM, *Pianist*

Programme

Partita No.1 in Bb, BWV 825 **J.S. Bach (1685-1750)**

i. Praeludium
ii. Allemande
iii. Corrente
iv. Sarabande
v. Menuet I & II
vi. Gigue

Sonata in A minor, Op.42 D845 **F. Schubert (1797-1828)**

i. Moderato
ii. Andante poco moto
iii. Scherzo. Allegro vivace
iv. Rondo. Allegro vivace

Intermission

Variations sur le nom "Abegg", Op.1 **R. Schumann (1810-1856)**

Piano Sonata, BB88 **Béla Bartók (1881-1945)**

i. Allegro moderato
ii. Sostenuto e pesante
iii. Allegro molto

***In partial fulfillment of the Master of Music Degree in Piano Performance.**

Thanks...

To Dr. Jacques Després for all the great lessons, support and encouragement for two years of my Master's program . Every single lesson and repertoire class inspired me greatly and taught me to love music even more.

To all of my MUSICIAN FRIENDS!!! (Sorry for unable to name you all individually; you know who I'm talking about! ;))Thanks so much for letting me know that I am being loved. It has been a great joy and pleasure knowing you all and making music together! Thank you all for your concerns and making sure I do not burn myself out with my ridiculously busy schedule ;)

To all the family members of Edmonton Korean Full Gospel Church for supporting me with prayers and love...as well as being patient for my busy schedule.

To my U of A colleagues and teachers who are here today to support me with your presence (from Campus Food bank, Musicbox and others..)

To Mr. Keene for taking good care of me like a daughter/ granddaughter. Canada felt like my third(!) home thanks to your care.

To Mr. & Mrs. Lloyd for the loving care for 1.5 years and for giving me great opportunities to experience the real Canadian culture! Thank you for your prayer and FANTASTIC FOOD for the reception tonight!

Lastly, to my father GOD who never fails to show His mercy and love that no one else can provide wherever I am, whatever I do and whenever I need.

UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC
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The Middle Eastern and North African Music Ensemble

Michael Frischkopf, Director
Jullian Fulton, Teaching Assistant
Thursday, March 29, 2012 at 7 pm
Convocation Hall, Old Arts Building

Programme

Assiss Wara' (Snip Paper), in maqam Hijaz. Composed by Assi Rahbani (1923-1986) and Mansur Rahbani (1925-2009), arr. Ziad Rahbani (b. 1956), all Lebanese. This Arabic song is drawn from the Rahbani brothers' musical play *Nass Men Warak* (People of Paper), featuring Lebanese diva Fairouz (b. 1935). The musical is one of many collaborations between the brothers and Fairouz. Assi Rahbani married Fairouz; their son Ziad Rahbani, who has also composed extensively for his mother, works at the vanguard of the Arab contemporary music scene today. A *maqam* is a musical mode, providing scalar as well as melodic material to the musical creator, whether composer or improviser. Known as *makam* in Turkey, *dastgah* in Iran, *mugham* in Azerbaijan, and *tab`* in North Africa, the *maqam* phenomenon is widespread throughout the Middle East and North African region, providing an essential point of commonality.

Ya Hnayena (Oh kind one), in maqam Bayyati. Traditional Lebanese folksong, performed as a *mawwal* (solo vocal improvisation) by Jenny Boutros. The poet sings, in Arabic, "O kind one, the people of love on the night of love testified for us. Our mornings are golden, the sun rises over the green hills, and the yellow grapes. The sound of the wind is like that of twigs, awakening the sleeping nature with our song." (translation by Jenny Boutros)

Taqsim in maqam Bayyati. Oud (fretless lute) improvisation by Abdelhadi Ouajdouni, A *taqsim* is a solo instrumental improvisation, the musical form best suited to expressing the subtle essence of the *maqam* (musical mode), and the instrumental counterpart to the vocal *mawwal*.

Fika kullu ma ara hasan (In you everything I see is beautiful), in maqam Bayyati. This song exemplifies the *muwashshah*, a classical strophic Arabic poetic form originating in 10th century Andalusia (southern Spain). Many settings of the *muwashshahat* utilize complex rhythmic cycles; this one (called *al-mudawwar al-misri*, "the Egyptian cycle") is in 12 beats. Featuring Jenny Boutros.

Habbaytak tanseet al-nawm (I loved you and forgot sleep), in maqam Bayyati. Composition by Ziad Rahbani (b. 1956, Lebanon) setting poetry by Joseph Harb (b. c 1945). This beautiful song was composed for the Lebanese diva Fairouz. Featuring Reem Skeik.

Aghrab-e Zolf (curl of the hair), in maqam Bidad-Homayun on D. This song is an old Iranian *tasnif* (composition) credited to Ali-Akbar Shayda (a 19th century musician and derwish/sufi from Shiraz) or Mirza Hassan Hakim Elahi; the poem is by Nasser al-din Shah Qajar (1831-1896; the king of Iran). The poetry says: "your eyes and my fortune are out of order, my fortune because of you and your eyes because of wine. O' mermaid, come close to me and do not upset my frail soul. Do not leave me and do not break my heart until I die for you!" This classical composition has been popular in Iran for over 150 years. Featuring Hossein Azari. [Notes by Kioumars Poorhaydari]

Bahaar e del nesheen (the pleasant spring), in maqam Esfahan. This song was composed as an instrumental piece in 1961 by Roohollah Kaleqi, a renowned Persian musician. Several years later Bijan Taraqi wrote lyrics for the song, which were sung by the tender voice of Banan, a Persian musician and singer. The song, very famous across Iran, is in the maqam Esfahan, sounding similar to the minor scale. Featuring Ehsan Shahidi (who also provided the notes).

Da Magri. This song was composed by Nasser Razazi in 1967. Razazi was born in 1955 in Sena (Sanandaj), eastern Kurdistan (Iran), later emigrating to Sweden where he resided until 2004. Today he lives in Sulaymaniya, southern Kurdistan. The song is about two lovers who must separate for while; the man tells his lover that he will return with a colorful fabric called *hawri* that was very popular at that time. Our version, based on an arrangement by The Kamkars, a celebrated Kurdish musical group founded in Sanandaj in 1965, features Hoshyar Waissi (who also provided the notes).

Bote chin, in maqam Esfahan on C. *Ey mah-e man* (O' my moon) also known as *bot-e chin* (the Chinese idol) is another old Iranian *tasnif* whose music and poetry are also credited to Ali-Akbar Shayda (a 19th century musician and derwish/sufi from Shiraz). It reads: "O' my moon, O' the Chinese idol, O' lover. Since I gave you my heart and faith I cannot stay apart from you anymore. Whoever has seen you has forgotten himself. I cried so loud that everybody heard I cannot stay apart from you anymore. O' your intimate breath is my revival, as you are my Messiah today. Come, my friend! Come, my medic!" This classical composition has been popular in Iran for over 150 years. Featuring Kioumars Poorhaydari (who also provided the notes).

Intermission

Asa ma yuhashak ghali (I hope you never miss someone dear), in Maqam Nahawand on C. This contemporary popular song was composed by Omani singer Salah Al-Zadjali (b. 1979), with lyrics by Ayed Alkhalid: "I hope you never miss someone dear. Don't worry though; I am taking care of myself. I needed you back then, I swear, and needed your hug. Each time I saw our pictures I got more nostalgic! Do you know what was the hardest thing? It was you thinking that I am alive. I was not, but I got tired of being tired! I got tired of telling you I miss you! I got tired of holding a smile everyone knows is fake. If distance is tough, be sure what we have is stronger! "I love you" is more than enough. Say it and you'd create a miracle. I love you as much as our distance *[ghorba* – see below] is endless, as much as I am envied for having you!" With an opening *mawwal*, our performance features Ibrahim Subeh (who also provided the translation).

Matadjem yinmixan (Why all this hate between you?). Words and music by Ibrahim Ag Alhabib (b. 1959) aka 'Abaraybone', founder of Tinariwen (literally, "deserts"), a group of Touareg musicians from the Sahara in northern Mali. Having formed in Libyan refugee camps in 1979, the band fuses the "assouf" style of traditional Touareg music with electric guitar (taking over the traditional bowed *imzad*), and sounds of North African and Western rock music, and has become globally popular in recent years. "Matadjem yinmixan," from their 2007 album *Aman Iman* (Water is life, in the Tamashek language of the Touareg), is a message to the Touareg people asking them to stop perpetuating tribal and factional rivalries and to seek unity in order to better face the challenges of the modern world. (Many thanks to Andy Morgan, former Tinariwen manager, who generously provided the lyrics and song summaries for *Aman Iman*.) In 2012, Tinariwen won the World Music Grammy award for their most recent album, *Tassili* (2011). Featuring Dion Brocks on electric guitar.

Al Ghourba by Ali Hassan Kuban (1929-2001), born in Gotha, a Nubian village near Aswan, Egypt. Nubia is an ancient civilization, originally extending from what is today southern Egypt into northern Sudan, with its own distinctive language and musical traditions. Egypt's Nubians were displaced when their traditional homeland was largely flooded by the construction of the Aswan High Dam in the 1960s. In 1942 Ali Hassan Kuban moved to Cairo, where he lived in a Nubian enclave in Abdeen. Learning to play bagpipes and clarinet (he performed in *Aïda* with the Cairo Opera in 1949), he gradually developed his own sound combining Nubian lyrics and melodies with a jazzy Latin sound, rendering Nubian music extremely popular in Cairo (particularly for weddings), and ultimately—with the rise of "world music" in the 1980s—around the world. The lyrics to "Al Gourba" are in Mattoki, a Nubian dialect incorporating some Arabic, including the title, which designates an abstract quality of place, blending facts of distance and social isolation with feelings of longing and nostalgia. The term is typically applied to distant lands where people migrate in search of work. "Oh you who are alone, far away," sings the refrain, "you chose this as your destiny. Don't tarry; you are always in our thoughts. I've been ill since you travelled…"

Sunset Oro, in makam Buselik. Sunset Oro comes from the playing of Kocani Orkestra, a brass band from Macedonia. This piece is influenced by the music of Turkey in both structure and time signature. As the Ottoman Janissary army bands abandoned their brass instruments after their defeat in the early 1800's, they were taken up by Roma musicians, thus beginning the Balkan brass band tradition. The 7/8 time signature reflects a common rhythm of Anatolian folk music known as *aksak* ("limping"). Melodically it follows the Turkish makam of Buselik, which is similar to the Western harmonic minor. The solo reflects Roma style in Turkey today. Featuring Cam Neufeld on violin (who also provided the notes).

Hanghanni (We will sing), in maqam Hijaz. Composed in 1974 by Sheikh Imam (1918-1995) and Ahmed Fouad Negm (b. 1929), Egypt's most celebrated musical duo of leftist political provocation. Negm composed colloquial verses of critique and praise, lampooning authority figures, from Nasser to Sadat and even Nixon, eulogizing popular heroes (like Che Guevara), and celebrating a nation rooted in the common people. Sheikh Imam set these verses to music and sang them at private gatherings, accompanying himself on the oud. Banned from the public airwaves, the cassette era enabled broader distribution from the 70s on. "Hanghanni," a paean to the political power of song in an earlier era (Sadat's turbulent 1970s) was revived for January 2011's musical protests in Cairo's Tahrir Square. "We will sing, we will always sing, and spread goodness and raise hope. We will go around the turning world to the sound of the roaring melodies. We have the weapon and the cure, and the enlightened, awakened word." Featuring Dr Ashraf El Assaly, voice and oud.

Zeina, maqam Hijaz. Composed by Mohamed Abdel Wahhab (1907-1991), probably the Arab world's most celebrated composer-singer of the 20th century, this instrumental piece, originally composed for the film Zannouba (1950) featuring dancing legend Samia Gamal (1924-1994), has remained exceedingly popular among dancers worldwide, not only due to its illustrious history, but also for its many rhythm and tempo changes, including the distinctive *zaar* rhythm (also known as *ayoub*) traditionally performed by women healers in the Nile valley and East Africa. As lead dancer Chris Schneider writes, "Zeina" was a very popular song to dance in the North American nightclubs of the 70s and 80s…Although currently not as common, most dancers have at least one choreography or performance to "Zeina" in her dance history. These days, modernized versions of "Zeina" are often performed as group choreographies or in gala shows around North America, as the structure and grandeur of the music lends itself well to large stages and troupe performances. Featuring Chris and her dancers, and with *taqasim* by Dr Ashraf El Assaly (oud) and Ari Mastoras (violin).

Ya Mal al-Sham, preceded by a short mawwal, both in maqam Rast on C. The famous melody is attributed to 19th century Syrian Abu Khalil al-Qabani (1835–1902), composer, playwright, and founder of modern Arabic theatre, and the lyrics to `Umar al-Halabi. "Oh treasure of Damascus, oh my God, my treasure. The time is so long, my beauty, come here to me. Even if time is long, nothing has changed. I miss you, oh light of my eyes, until we repeat times past. I spent my most beautiful moments with you." Featuring Tony Abinader.

~Program Notes by Michael Frishkopf.

Tonight's concert was sponsored by the University of Alberta Department of Music and the Canadian Centre for Ethnomusicology.

The Middle Eastern and North African Music Ensemble is...

Abinader, Tony	Voice
Aizouki, Fadi	Oud and Buzuq
Al-Kheder, Amal	Voice
Ali, Nizar	Tabla
Azari, Hossein	Voice
Boutros, Jenny	Voice
Brocks, Dion	Electric Guitar
Campbell, Ross	Violin
Durand, Lorraine	Dance
Durand, Gabrielle	Dance
El Assaly, Ashraf	Oud and Voice
El Atia, Samira	Voice
Elzein, Deena	Voice
Frishkopf, Michael	Org
Frizzell, Mary	Voice
Fulton, Jillian	Voice
Jorati, Amin	Voice
Kanjilal, Manikarnika	Voice
Kascak, Lauren	Violin and Saxophone
Laine, Rhonda	Dance
Mastoras, Ari	Violin
Mattar, Raek (Rick)	Tabla
Nassar, Usama	Bongos
Neufeld, Cam	Violin
Ouajdouni, Abdelhadi	Oud
Piwowarczyk, Magda	Percussion and Dance
Poorhaydari, Kioumars	Tombak, Daf, and Voice
Salama, Marwa	Voice
Sapsuwan, Peewara	Violin
Scheelar, Catherine	Dance
Schneider, Chris	Percussion and Dance
Shaban, Nada	Voice
Shahidi, Ehsan	Voice
Shubeita, Mona	Voice
Skeik, Reem	Voice
Smith, Katie	Dance
Sokil, Allison	Voice
Steenstrup, Martha	Percussion
Subeh, Ibrahim	Voice
Waissi, Hoshyar	Daff, Tabla, and Voice
Watt, Justina	Trumpet
Wegner, Andreas	Bass
Wylie, Dana	Guitar, Oud
Yousefzadeh, Mahtab	Voice
Youssef, Nermeen	Voice

The Middle Eastern and North African Music Ensemble is a course available for University credit. For more information, contact Michael Frishkopf (michaelf@ualberta.ca), or visit: bit.ly/mename

DEPARTMENT OF MUSIC
UPCOMING EVENTS

World Music Week presents:
The Indian Music Ensemble
Friday, March 30, 2012 at 7pm in Convocation Hall
Admission by Donation

World Music Week presents:
The West African Music Ensemble
Saturday, March 31, 2012 at 7pm in Convocation Hall
Admission by Donation

Transcriptions for Winds...and more!
The University of Alberta Concert Band
Sunday, April 1, 2012 at 2 pm in Convocation Hall
Featuring works by Breugnon, Reed, and Perischetti
Admission by Donation

Music at Winspear presents:
World Music Sampler featuring
Iraqi Oud Virtuoso and Grammy Nominated Rahim Alhaj
With the West African, Indian,
and Middle Eastern and North African Music Ensembles
Sunday, April 1, 2012 at 3 pm at the Winspear Centre for the Arts
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available in advance through the Department of Music
(3-82 Fine Arts Building, University of Alberta | 780.492.0601 |
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UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC
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Indian Music Ensemble

Sharmila Mathur, Director

Friday, March 30, 2012 at 7 pm

Convocation Hall, Old Arts Building

Programme

Hey Ram: Bhajan
A beautiful devotional song composed by the renowned singer Jagjit Singh in Keherwa Taal

Raga Bhupali: Sitar and Tabla
A gat played by Sitar students accompanied by Tabla students in Teentaal

Shiv Shankar Mahadev: Bhajan
A mesmerizing composition by Jagjit Singh in Ektaal

Chhap Tilak: Qawwali in Raga Yaman
A famous Sufi song written and composed by Hazrat Amir Khusrau (13th CE) in Keherwa Taal

Qaida Teen taal: Tabla
A composition played by Tabla Students in Teentaal

Raga Yaman: Sham Sundar Man
A classical khayal bandish sung by vocal students in Teentaal

Raga Kalawati: Sitar
A gat played on Sitar composed in Rupak Taal

Yaman Dhun: Sitar
A melodic dhun on Sitar in Raga Yaman in Dadra Taal

Mahi Yaar Di Garooli: Raga Ahir Bhairav
Enthralling Sufi song composed by Hazrat Sachal Sarmast (18th CE) in Kehrawa Taal

(Taal)
Dadra Taal - 6 beat rhythmic cycle
Rupak Taal - 7 beat rhythmic cycle
Keherwa Taal - 8 beat rhythmic cycle
Ektaal - 12 beat rhythmic cycle
Teentaal - 16 beat rhythmic cycle

University of Alberta Indian Music Ensemble
Sharmila Mathur, Director

The Indian Music Ensemble studies the rich tradition of classical Indian music through group instruction and performance. Members learn the basics of raga (melody) and tala (rhythm) through instruction in singing, tabla (drums), or sitar (plucked lute). Members of the ensemble have the opportunity to attend many workshops with internationally renowned guest artists. The Indian Music Ensemble is regularly featured in the Centre for
Ethnomusicology's "World Music Sampler" and the University of Alberta International Week, as well as occasional special events. Rental instruments are available to registered students. The Indian Music Ensemble is a course available for University credits.

For more information please contact
Sharmila Mathur at sharmila.mathur@ualberta.ca

Personnel List

Instructors:
Qureshi, Regula
Gillani, Karim
Mathur, Sharmila

Indian Music Ensemble Performers

Chen, Zhi
Dixit, Amogh
Gillani, Karim
Joshi, Jay
Joshi, Ojas
Joy, Isaiah
Joy, Joshua
Joy, Jaden
Ju, Bowei
Karkhanis, Subhash
Mathur, Sharmila
Mehta Kakhanis, Devila
Patel, Harsh Kirtibhai
Qureshi, Regula
Rao, Aditya Govindaraju
Ravi, Srilata
Ryhard, Nathan Michael
Sapsuwan, Peewara
Shaw, Andrew Cuthbert
Singh, Jerrica
Sohanpal, Geetanjali
Vemullah, Siddu
Wylie, Dana Olivia

DEPARTMENT OF MUSIC
UPCOMING EVENTS

The West African Music Ensemble
Saturday, March 31, 2012 at 7 pm in Convocation Hall
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West African Music Ensemble
Robert Kpogo, Director
with special guests
WAJJO African Drummers
Saturday, March 31, 2012 at 7 pm
Convocation Hall, Old Arts Building

Programme

Prelude: WAME: Drumming

Welcome: Dr. Kwasi Amenu-Tekaa (Master of Ceremony)

WAME: Dance

Wajjo African Drummers

Intermission (10 minutes)

Story-telling Festival

Wajjo African Drummers

WAME: Dance

Wajjo African Drummers

WAME: Dances

West African Music Ensemble

Robert Kpogo, Director
Dr. Wisdom Agorde, Instructor
Tendai Muparutsa, Teaching Assistant

The West African Music Ensemble, studies the polyphonic and polyrhythmic music of West Africa with particular focus on the Music of Ewe people of Ghana, Togo and Benin. This music combines song, dance, and percussion. As each component is crucial to the experience of Ewe music, all members participate as dancers, singers, and drummers. Founded in the fall of 1999 by Dr. Michael Frishkopf, the West African Music Ensemble is regularly featured in the Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week as well as occasional special events. The Ensemble is fortunate to own a complete set of authentic West African instruments for use by registered members of the group.

Members

David Addo
Michael Aytenfisu
Chen (Vincent) Zhi
Jacqueline Liang
Mengkang (Mike) Wang
Kayla Chambers
Aprile Hanrath
Wen Gao
Chin-Wen Huang
Conor Rogan
Barry Bilinsky
Chunwei Wang
Yun Fiona Chen
Young-Sin (Jason) Park
Adam Niemetz
Jillian Fulton

Wajjo African Drummers

Formed in 1990, WAJJO African Drummers introduced African music to a Western audience and creating, through collaboration with musicians from other ethnic backgrounds, an indigenous musical tradition that is a reflection of Canada's rich cultural diversity. Wajjo has toured throughout Western Canada and USA and recently performed in Toronto for Grey Cup on November 24, 2007 at Sheraton Centre Toronto Hotel. They also opened Edmonton's popular Heritage Festival with one of Canada's top female Artist, Natalie MacMaster on August 3, 2008.

Drummers
Stennie Noel
Robert Kpogo
Kwasi Amenu-Tekaa
Obai Bollo-Kamara
Everoll Moses
Nandi Young
Marcia Brandon

Piper
Cam Wallace

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Piper
Cam Wallace

West African Music Ensemble Dances

Atsiagbekor/Gbekor is a contemporary version of the Ewe traditional war dance. The movements of the present day version of this dance are mostly in platoon formation. Reconnaissance, surprise attack, and hand to hand combats are the stylized forms of the modern version of this dance. The main dance is fast paced and draws upon battle maneuvers for certain episodes, such as planning the attack, advancing and retreating. The modern version of Atsiagbekor is performed for entertainment at social gatherings and at cultural presentations.

Gahu/Agahu was created by the Egun speaking people of Benin. Its popularity spread to the Badagry area of Nigeria where Ewe fishermen encountered it and shared it with their people upon return to Ghana. In the language of the creators, Gahu/Agahu means "airplane"-in reference to an event that occurred during its inaugural performance. As the Gahu/Agahu spread, it has collected song texts in many languages including, Egun, Yoruba, Ewe, French, and English.

Gota was originally a dance for medicine men and women of the ancient kingdom of Dahomey, now Benin, in West Africa. Today, Gota is performed for social entertainment. The synchronized stops and starts of the drums and dancers lend the dance an air of suspense and excitement.

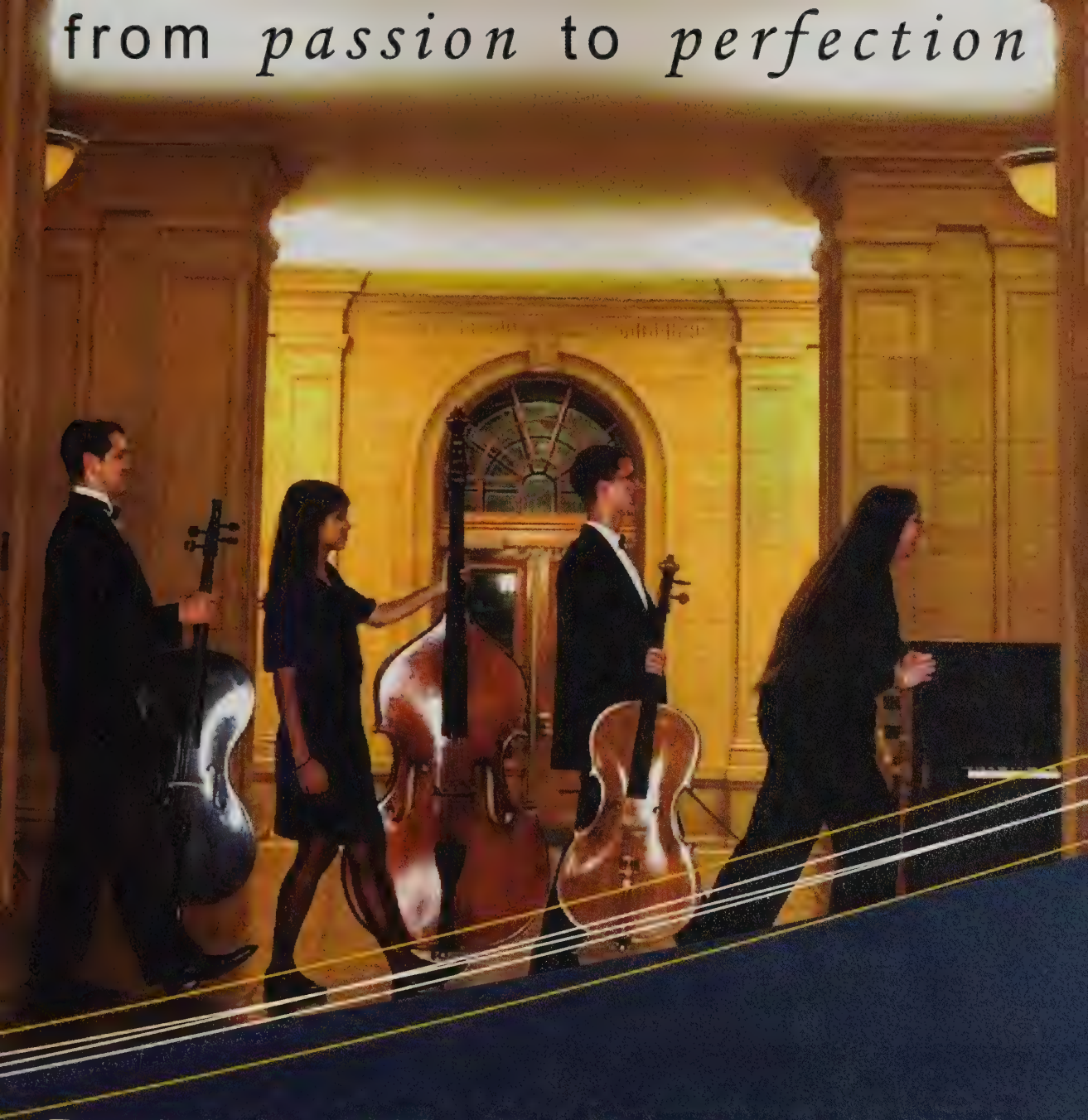
Kinka is made up of lively music and dance from past traditions – the active and jubilant parts of the religion the song used are usually political and creatively played, involving others aound them to join in the dance.

Tokoe is performed among the Ga-Adangme and the Ewe in the Tongue area of Southern Ghana during intitiation or puberty along with the learning of the activities of motherwood. The dance movements appear to be simple but stylish, and present the newly eligible girls to the community. Currently Tokoe is also performed by some Ghanian-African performing groups in Ghana and in contemporary settings.

Fume Fume is a ritual and spiritual dance of the Ga people of southern Ghana. The costumes and body make up depicts the spiritual possession of the dancers on stage. This sac rate music and has evolve to become part of the social music and dance of today's youth.

Kpanlogo music and dance is said to have originated from Otto Lincoln in the 1950s within the context of socialization and recreation. Kpanlogo is usually performed by the Ga-youth to express their own creativity, topical and occupational themes along the coastal areas of Ghana. In the present days, kpanlogo is performed in other communities and institutions of Ghana and contemporary settings.

from *passion* to *perfection*



Founded in 1945, the University of Alberta Department of Music is dedicated to continued excellence and innovation in the creation, performance, study and teaching of Music. Offering distinct routes in Undergraduate studies, students passionate about pursuing a professional life in music are invited to complete a Bachelor of Music in **Composition & Theory, Music History, Performance, School Music** or **World Music**. Applications open now through May 1, 2012. **Apply today.**

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The Department of Music Masterclass Series presents
A Trumpet Masterclass with Allen Vizzutti
Monday, April 16, 1-3pm in Convocation Hall, Old Arts Building
Free and open to the public

The Department of Music presents
The Undergraduate Composers Concert
Featuring The Contempo New Music Ensemble
Tuesday, April 17 at 6 pm in Convocation Hall, Old Arts Building
Admisison by Donation

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UNIVERSITY OF ALBERTA
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World Music Sampler

The West African, Indian, and Middle Eastern and North African Music Ensembles

with special guest artist Rahim Alhaj

Sunday, April 1, 2012 at 3 pm

Francis Winspear Centre for the Arts

Programme

WEST AFRICAN MUSIC ENSEMBLE

Gahu

Fume Fume

Gota

INDIAN MUSIC ENSEMBLE

Shiv Shankar Mahadev: Bhajan
A mesmerizing composition by Jagjit Singh in Ektaal
(12 beat rhythmic cycle)

Raga Kalawati: Sitar
A gat played on Sitar composed in Rupak Taal (7 beat)

Qaida Teen taal: Tabla
A composition played by Tabla Students in Teentaal (16 beat)

Yaman Dhun: Sitar
A melodic dhun on Sitar in Raga Yaman in Dadra Taal (6 beat)

Mahi Yaar Di Garooli: Raga Ahir Bhairav
Enthralling Sufi song composed by Hazrat Sachal Sarmast
(18th CE) in Kehrawa Taal (8 beat)

MIDDLE EASTERN AND NORTH AFRICAN MUSIC ENSEMBLE

Fika kullu ma ara hasan (In you everything I see is beautiful), in maqam Bayyati. This song exemplifies the *muwashshah*, a classical strophic Arabic poetic form originating in 10th century Andalusia (southern Spain). Many settings of the *muwashshahat* utilize complex rhythmic cycles; this one (called *al-mudawwar al-misri*, "the Egyptian cycle") is in 12 beats. Featuring Jenny Boutros.

Habbaytak tanseet al-nawm (I loved you and forgot sleep), in maqam Bayyati. Composition by Ziad Rahbani (b. 1956, Lebanon) setting poetry by Joseph Harb (b. c 1945). This beautiful song was composed for the Lebanese diva Fairouz. Featuring Reem Skeik.

Bahaar e del nesheen (the pleasant spring), in maqam Esfahan. This song was composed as an instrumental piece in 1961 by Roohollah Kaleqi, a renowned Persian musician. Several years later Bijan Taraqi wrote lyrics for the song, which were sung by the tender voice of Banan, a Persian musician and singer. The song, very famous across Iran, is in the maqam Esfahan, sounding similar to the minor scale. Featuring Ehsan Shahidi (who also provided the notes).

Programme Cont.

RAHIM ALHAJ & FRIENDS

Oud Solo - Rahim Alhaj
Oud Duet - Rahim Alhaj and Abdelhadi Ouajdouni

Two compositions by Rahim Alhaj, for oud and string quintet:

Going Home
Samai Baghdad

Oud: Rahim Alhaj
Violins: Guillaume Tardif, Diana Sapozhnikova
Viola: Leanne Dammann
Cello: Patrick Smith
Bass: Selahattin Yazicioglu

MIDDLE EASTERN AND NORTH AFRICAN MUSIC ENSEMBLE

Zeina, maqam Hijaz. Composed by Mohamed Abdel Wahhab (1907-1991), probably the Arab world's most celebrated composer-singer of the 20th century, this instrumental piece, originally composed for the film Zannouba (1950) featuring dancing legend Samia Gamal (1924-1994), has remained exceedingly popular among dancers worldwide, not only due to its illustrious history, but also for its many rhythm and tempo changes, including the distinctive *zaar* rhythm (also known as *ayoub*) traditionally performed by women healers in the Nile valley and East Africa. As lead dancer Chris Schneider writes, "Zeina" was a very popular song to dance in the North American nightclubs of the 70s and 80s…Although currently not as common, most dancers have at least one choreography or performance to "Zeina" in her dance history. These days, modernized versions of "Zeina" are often performed as group choreographies or in gala shows around North America, as the structure and grandeur of the music lends itself well to large stages and troupe performances. Featuring Chris and her dancers, and with *taqasim* by Dr Ashraf El Assaly (oud) and Ari Mastoras (violin).

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University of Alberta Indian Music Ensemble

Sharmila Mathur, Director/Instructor
Regula Qureshi, Instructor
Karim Gillani, Instructor

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For more information please contact:
Sharmila Mathur at sharmila.mathur@ualberta.ca

Indian Music Ensemble Performers

Chen, Zhi
Gillani, Karim
Joshi, Jay
Joshi, Ojas
Ju, Bowei
Karkhanis, Subhash
Keiler, Garry
Mathur, Sharmila
Mehta Kakhanis, Devila
Patel, Harsh Kirtibhai
Qureshi, Regula
Rao, Aditya Govindaraju
Ravi, Srilata
Ryhard, Nathan Michael
Sapsuwan, Peewara
Shaw, Andrew Cuthbert
Singh, Jerrica
Sohanpal, Geetanjali
Vemullah, Siddu
Wylie, Dana Olivia

The Middle Eastern and North African Music Ensemble
Directed by Michael Frishokopf

Abinader, Tony	Voice
Aizouki, Fadi	Oud and Buzuq
Al-Kheder, Amal	Voice
Ali, Nizar	Tabla
Azari, Hossein	Voice
Boutros, Jenny	Voice
Brocks, Dion	Electric Guitar
Campbell, Ross	Violin
Durand, Lorraine	Dance
Durand, Gabrielle	Dance
El Assaly, Ashraf	Oud and Voice
El Atia, Samira	Voice
Elzein, Deena	Voice
Firth, Lia	Dance
Frishkopf, Michael	Org
Frizzell, Mary	Voice
Fulton, Jillian	Voice (Teaching Assistant)
Girard, Isabelle	Dance
Jorati, Amin	Voice
Kanjilal, Manikarnika	Voice
Kascak, Lauren	Violin and Saxophone
Laine, Rhonda	Dance
Lott, Jolene	Dance
Mastoras, Ari	Violin
Mattar, Raek (Rick)	Tabla
Nassar, Usama	Bongos
Neufeld, Cam	Violin
Ouajdouni, Abdelhadi	Oud
Piwowarczyk, Magda	Percussion and Dance
Poorhaydari, Kioumars	Tombak, Daf, and Voice
Salama, Marwa	Voice
Sapsuwan, Peewara	Violin
Scheelar, Catherine	Dance
Schneider, Chris	Percussion and Dance
Shaban, Nada	Voice
Shahidi, Ehsan	Voice
Shubeita, Mona	Voice
Skeik, Reem	Voice
Smith, Katie	Dance
Sokil, Allison	Voice
Steenstrup, Martha	Percussion
Subeh, Ibrahim	Voice
Waissi, Hoshyar	Daff, Tabla, and Voice
Watt, Justina	Trumpet
Wegner, Andreas	Bass
Wylie, Dana	Guitar, Oud
Yousefzadeh, Mahtab	Voice
Youssef, Nermeen	Voice

The Middle Eastern and North African Music Ensemble is a course available for University credit. For more information, contact Michael Frishkopf (michaelf@ualberta.ca), or visit: bit.ly/mename

DEPARTMENT OF MUSIC
UPCOMING EVENTS

Music at Winspear presents:
A Celebration of Winds & Voices
Symphonic Wind Ensemble, Madrigal Singers & Concert Choir
Tuesday, April 3, 2012 at 8pm at the Winspear Centre for the Arts
Featuring works by Brahms, Grainger, Holsinger, Purcell & Whitacre
$20 Adults | $15 Seniors | $10 Students | $60 Season Flex Pass
Tickets available in advance through the Department of Music
(3-82 Fine Arts Building, University of Alberta | 780.492.0601 |
music@ualberta.ca) or at the door on the day of the performance

The Department of Music Masterclass Series presents
A Trumpet Masterclass with Allen Vizzutti
Monday, April 16, 1-3pm in Convocation Hall, Old Arts Building
Free and open to the public

The Department of Music presents
The Undergraduate Composers Concert
Featuring The Contempo New Music Ensemble
Tuesday, April 17 at 6 pm in Convocation Hall, Old Arts Building
Admission by donation

Thank you for supporting the Department of Music. Word of mouth is our strongest form of publicity. If you enjoyed tonight's performance, please share your experience with others!

UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC
www.music.ualberta.ca

A Celebration of Winds and Voices

The U of A Concert Choir, Rob Curtis, director
The U of A Madrigal Singers, Len Ratzlaff, director
The U of A Symphonic Wind Ensemble, Dennis Prime, director

Tuesday, April 3, 2012 at 8 pm

Francis Winspear Centre for the Arts

Programme

CONCERT CHOIR

An den Wassern zu Babel — Heinrich Schütz (1585 - 1672)

Tammy-Jo Mortensen, continuo

Sicut cervus / Sitivit anima mea — Giovanni Palestrina (ca. 1525 - 1594)

Anna Chen, conductor

Die Beredsamkeit — Franz Joseph Haydn (1732 - 1809)

Tammy-Jo Mortensen, piano

Ecco mormorar l'onde (*Madrigale*, Book II) — Claudio Monteverdi (1547 - 1643)

In Beauty May I Walk — Jonathan Dove (b. 1959)

MADRIGAL SINGERS

I Was Glad — Henry Purcell (1659-1695)

Tabula Rasa — Don MacDonald (b. 1966)

Luci serene (*Madrigale*, Book IV) — Claudio Monteverdi (1567-1643)

A Boy and a Girl — Eric Whitacre (b. 1970)

Feller from Fortune — Harry Somers (1925-1999)

Abra Whitney-Forman, conductor

Amazing Grace — Eriks Esenvalds (b. 1977)

Ev'ry Time I Feel the Spirit — arr. William Dawson (1899-1990)

Intermission

Programme (con't)

SYMPHONIC WIND ENSEMBLE

Puszta: Four Gipsydances (1987) — Jan Van der Roost (b. 1956)

I: *Andante Moderato/Allegro*
II: *Tranquillo*
III: *Allegro Molto*
IV: *Dolce/Presto*

Divertimento for Band, op. 42 (1950) — Vincent Persichetti (1915-1987)

I: *Prelude*
II: *Song*
III: *Dance*
IV: *Burlesque*
V: *Soliloquy*
VI: *March*

Dan Kindopp, conductor

Prelude, Fugue, and Riffs (1949) — Leonard Bernstein (1918-1990)

I: *Prelude*
II: *Fugue*
III: *Riffs*

SYMPHONIC WIND ENSEMBLE
with THE CONCERT CHOIR and THE MADRIGAL SINGERS

Begräbnisgesang, op. 13 (1858) — Johannes Brahms (1833-1897)

Rob Curtis, conductor

A Song of Moses (1997) — David R. Holsinger (b. 1945)

I: *Listen O Heavens, I Will Speak!*
II: *I Will Proclaim the Name of the Lord!*
III: *The Lord`s Portion is His People*
IV: *See Now That I, Myself, Am He!*

Dennis Prime, conductor

University of Alberta Concert Choir
Personnel List

Tenor
Otaviano De Morais
Peter Jones
Mike Liu
Daniel Radersma
Gloria Wan
Vincent Zheng

Bass
Barry Bilinsky
Ross Bishop
Vincent Chen
Daniel Deckner
Derek Fehr
Sidney M'sahel
Dylan Reap
Krystian Sekowski

Director
Rob Curtis

Soprano
Maggie Aiken
Bailey Cameron
Aly Carrigan
Riley Crockett
Natasha Fung
Liz Garay
Holly Kroeker
Ann Koshy
Mildred Lau
Sarah Paul
Lauren Rudat
Kevyn Stokes
Alyssa Tungul
Katrina Townsend

Alto
Hillary Bennett
Erica Cawagas
Anna Chen
Ellen Clark
Chelsea Doi
Amelia Gillese
Evann Goltz
Sandra Kim
Ashley Kwak
Tashianna Langley
Jennifer Lee
Kayla MacDonald
Carmen Nieuwenhuis
Rebecca Parsons
Lauren Trelford

Founded in 1970, the University of Alberta Concert Choir is a large ensemble of approximately 50 singers, many of whom are in their first or second year of post-secondary education. Membership in the choir is open to students across campus through auditions held at the beginning of each year. Singers come from such diverse disciplines as business, science, law, education and the arts, as well as from within the Department of Music itself.

A wide variety of sacred and secular choral masterpieces are studied each year, ranging from motets, part songs and spirituals, to large works with orchestra. The University of Alberta Concert Choir has appeared with the Edmonton Symphony Orchestra, has performed at the Alberta Music Conference, has been heard on national broadcast of the CBC, and has been regular national semi-finalists in the CBC Amateur Choir Competition. In 2011, the choir was the runner-up in the Mixed-Voice Collegiate Choirs category of the National Competition for Canadian Amateur Choirs. Concert Choir has also undertaken a number of tours in its 42-year history, to such destinations in Europe, China, the United States, throughout Canada, and most recently to Iceland.

University of Alberta Madrigal Singers
Personnel List

Director
Leonard Ratzlaff

Soprano
Amica Beulshausen
Anna Chen
Isabel Davis
Rachel Grahn
Alison Norris
Olivia Ostrom
Sylvia Romanowska
Katrina Smith
Andrea Vogel

Tenor
James Frobb
Raimundo Gonzales
Mark Keeler
Savio Nguyen
Gloria Wan
Anthony Wynne

Bass
Rob Curtis
Daniel Deckner
Kurt Illerbrun
Damon MacLeod
Adam Robertson
Adam Sartore

Alto
Jane Berry
Silken Conradi
Rosie Kilgannon
Norah Lumax
Tammy-Jo Mortensen
Abra Whitney-Forman

The University of Alberta Madrigal Singers, conducted since 1982 by Leonard Ratzlaff, are regarded as one of Canada's finest university choirs, with successes both in the CBC national Competition for Amateur Choirs and in several international competitions in Germany and Ireland. The Madrigal Singers have performed on invitation at the American Choral Directors National Convention in Los Angeles in 2005, and at Podium 2010, the biennial conference of the Association of Canadian Choral Communities in Saskatoon. The have also participated in 3 University Voices projects, sponsored by Soundstreams Canada in Toronto and featuring Canada's finest university chamber choirs. They have recorded five CDs, two of which (Balulalow, The Passing of the Year) received the Association of Canadian Choral Conductors national choral award for best recording of the year. Comprised of students from the Department of Music as well as the broader student body, the Madrigal Singers have been regular guests of the Edmonton Symphony as well as the Alberta Baroque Ensemble. The CBC has also recorded them frequently for national and regional broadcast. This season the Madrigal Singers were guests of the Edmonton Symphony (Handel's Messiah) and Pro Coro Canada (Good Friday concert).

Conductor Leonard Ratzlaff is professor of choral music at the University of Alberta, where he co-supervises the largest graduate program in choral conducting in the country. He holds several honours, including the Order of Canada, the Alberta Order of Excellence, and Fellow of the Royal Society of Canada.

University of Alberta Symphonic Wind Ensemble
Personnel List

Director
Dennis Prime

Flute
Lara Hyde
Philippe de Montigny
Jessica McMillan
Jessica Milanowski
Jessica Rogers

Oboe
Noëlle Byer
Stephanie Wong

Bassoon
Matt Nickel
Emily Tam

Clarinet
James Bures
Joshua Iverson
Alison Muscat
Daniela Pagliuso
Rachel Soong
Jacob Struzik
Andrea Tarnawsky

Bass Clarinet
Megan Wruk

Saxophone
Kayla Chambers
Gavin Goodwin
Justin Massey
Emily Schultz
Dominique Shulhan
Eric Toombs

Trumpet
Ian Kerr
Mackenzie May
Matthew Parsons
Dylan Reap
Sarah Roberts
Glenn Skelton
Christopher Young

Horn
Michael Clark
Emily Filice
Molly McCallister
Zach Vogel

Trombone
Lynn Atkin
Kiera Harman
Timothy Lenk

Euphonium
Robert Johnson
Kat Schafers

Tuba
Michael Gust
Sidney M'Sahel

Percussion
Conrad Auch
Allison MacIvor
Stephen Stone

Piano
Keat Machtemes

Double Bass
Jan Urke

The Symphonic Wind Ensemble is a group of 50 of the university's most qualified musicians, directed by Dennis Prime. The Symphonic Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Symphonic Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble.

The Symphonic Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.
In Spring 2008, the Symphonic Wind Ensemble recorded their first CD – Reminiscence.

Johannes Brahms (May 7, 1833 – April 3, 1897): The most recent of "The Three B's" of German music, Brahms would likely have been honoured to be included in the linage that included Bach and Beethoven. Often this linkage is used to establish Brahms as the neo-classicist and traditionalist, and ignores the progressive nature of Brahms's writing.

Much is made of the influence Robert and Clara Schumann had on the young Brahms, whom Robert famously championed as a near messiah of German music, despite the 20-year old having yet to pen a major work. Aware of expectations this declaration brought, Brahms sought the assistance of another friend, violinist Joseph Joachim, to develop his understanding of counterpoint. Brahms and Joachim would exchange examples of their counterpoint studies and critique one another.

In short order the one-sided nature of this exchange became apparent. Joachim would often pay the agreed upon "fine" to Brahms rather than present a new submission, which Brahms would use to purchase more examples of Bach's works for study. In due course, Brahms would become recognized for his exceptional contrapuntal writing and mastery of developing variations, largely as a consequence of this early study of Bach.

Beethoven was similarly studied by Brahms, and there are many parallels in their musical output. Like Beethoven, and in contrast to others like Haydn and Mozart, Brahms composed relatively few symphonies and other works for large ensemble. While they may be better recognized for their larger scale works, it is the smaller, more intimate works that reveal the personal natures of both. Brahms's *First Symphony* bears many elements of Beethoven's works, which Brahms never denied, and was referred to by several of the press of the day as Beethoven's *Tenth*.

Though much is made of the connections between the three, Brahms's work is clearly a development rather than imitation of the earlier masters. Fully exploring the paths set out for him by these two guides, Brahms set out to create his own new paths. Through his exploration of more remote harmonies and his use of irregular rhythm and phrase, Brahms established his unique voice grounded in tradition but undeniably progressive.

Begräbnisgesang, op. 13: Composed in 1858, this early work for Choir and wind orchestra can most likely be attributed to the passing of Robert Schumann. Literally "Burial Song," the choice of winds to accompany the chorus in this piece is both practical and inspired. By using wind instruments and drums alone, outdoor performances at a graveside would be practical. Choosing to omit not only strings, but also flute and trumpet from the accompaniment, Brahms embraces the darker timbres of the oboe, bassoon, clarinet and horn. The text, by 16th century writer Michael Weisse, is reminiscent of Lutheran liturgy, but in a typically Brahms fashion, closes with a message to the living rather than a promise for a return of the departed.

The piece begins and ends in C minor, but visits C major in the middle section. In this way, it is reminiscent of Bach's Cantatas, the study of which lead to the exchange of counterpoint exercises with Joachim. Throughout, Brahms makes use of strong rhythm figures as he forces a new meter on the original text. The piece closes on a final major chord, both a sign of hopefulness and a hat tip to traditional practices.

David R. Holsinger (b. Dec. 26, 1945): American composer David R. Holsinger is a rarity in contemporary music. Well known for his band compositions, he spent a large portion of his career as the composer in residence to the Shady Grove Church in Grand Prairie, TX. As such he is one of the few contemporary composers to have written highly successful works for both the secular and religious veins. In 1999, Holsinger joined the faculty at Lee University in Cleveland, TN, where he teaches advanced instrumental conducting and composition.

Holsinger's compositions include his Easter Symphony, commissioned by the Gustavus Band in 1995 and the USAF Tactical Air Command Band commission To Tame the Perilous Skies. Primarily known as a composer for band, he also has written for choir, orchestra, and combinations thereof. Many of his compositions feature two of his greatest influences; his strong faith and the Texas history and landscapes that have surrounded him much of his life.

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U of A GUITAR ENSEMBLE, April 11th 2012

Scott Joplin (1867-1917) *A Breeze from Alabama* arr. A. Neiderberger

John Dowland (1563-1626) *Semper Dowland, Semper Dolens*
arr. A. Forrest
The Right Honourable Robert, Earl of Essex His Galliard arr. A. Forrest

José Ferrer (1909-1992) *Waltz* duet: Carly Clarke & Erica Cawagas

Domenico Scarlatti (1685-1757) *Sonata L. 428* arr. A Forrest
duet: Tyson Oatway & Jeremy Doody

Anthony Holborne (c.1545-c.1602) *Pavan – The Funerals*
arr. A. Forrest
Almain – The Honeysuckle arr. A. Forrest
Galliard – The Faerie- Round arr. A. Forest

Heitor Villa-Lobos (1885-1959) *Bachianas Brasileiras No. 5: Aria*
arr. R. Dyens

Quintet members: Carly Clarke, Erica Cawagas, Andrew Johnson, Tyson Oatway and Jeremy Doody. The selections are performed as quintets unless indicated as duets.

MUS 260 – Composition Concert

Friday, April 13th, 2012 – 12:00 p.m., Studio 27

Allison Balcetis, alto saxophone

Roger Admiral, piano

Program:

1. *Stumbling Blocks (the Unorganized Journey of an Amateur Composer)* - Jonathan Comeau
2. *The Opium Room* - Otaviano Martins de Morais
3. *Francis Harte (1976-2012), Second Oboist Heart Attack* - Trevor Horswill
4. *. . . Shall Sound* - Dalton Bryce Terhorst
5. *Another Pointless Wrangling* - Virginia Wan
6. *Paris in the Rain* - Melissa Paige Wilson
7. *Run Home Pt. 3* - Mathew Letersky
8. *Matins, Lauds, Zenith* for alto saxophone and electronics - André Mestre (graduate composer)

Drawing its signs from different pragmatic contexts such as Sufi literature and the Liturgy of Hours, ***'Matins, Lauds, Zenith'*** *is a comment on dichotomies and an exploration of media and aesthetics through live electronics, biosignals and chamber music.*

"As a shadow that stretched itself out at dawn,
when the sun reached noon,
I disappeared."
- Attar (The Dullard Sage, exerpt)

2012

UNIVERSITY OF ALBERTA
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Undergraduate Composers Concert
April 17, 6pm in Convocation Hall, Old Arts
Dr Andriy Talpash, Director

Undergraduate Composers Concert

Dr Andriy Talpash, director

Party in the Jungle

Carlos Castillo

Search & Seizure

Simeon Blimke

Eric Toombs, alto saxophone
Emily Schultz, tenor saxophone
Matthew Parsons, trumpet
John Kwisses, percussion

Confused Studies for double bass and electronics

Ryan Hemphill

Josh McHan, double bass

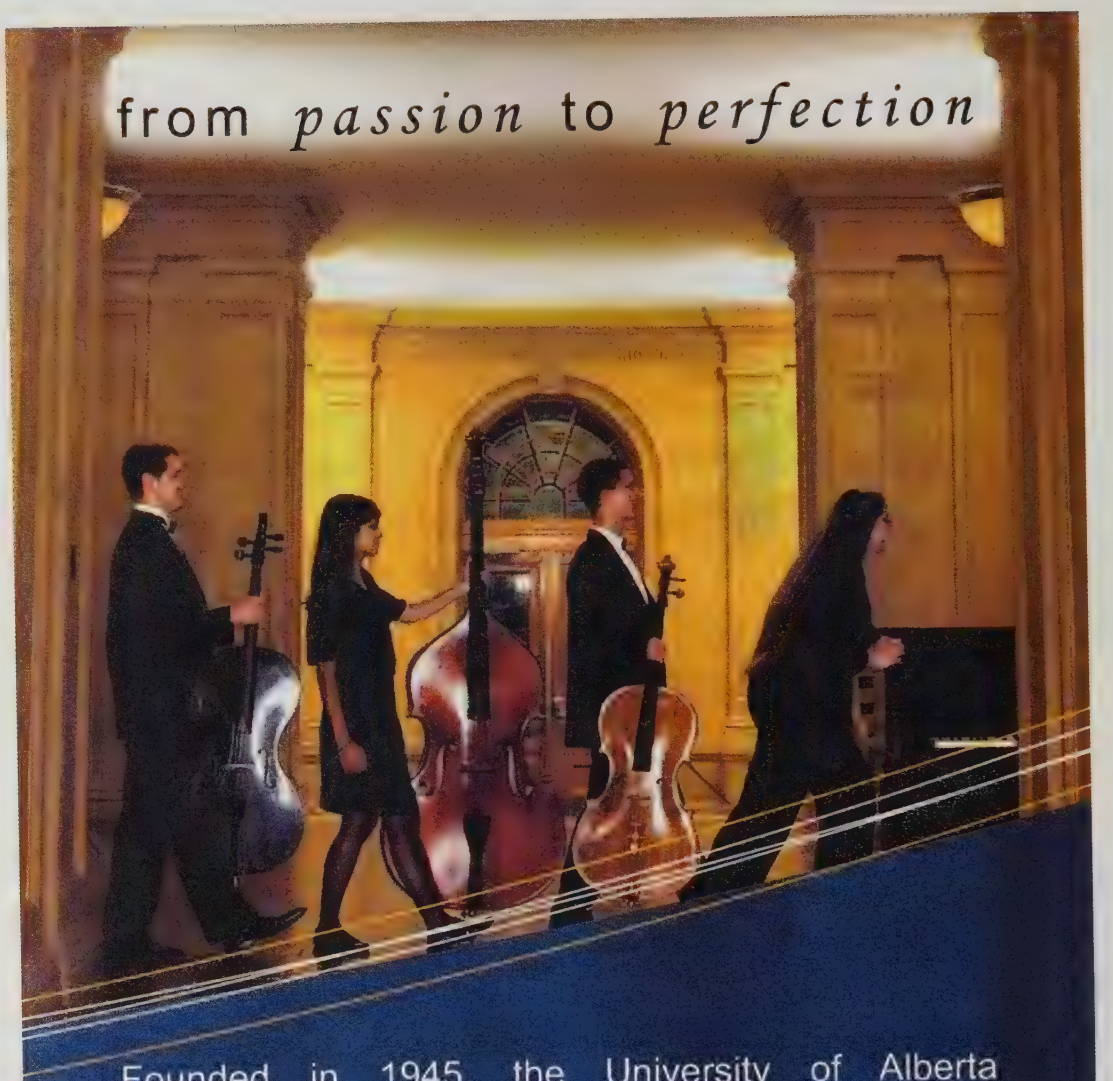
Normandy — jordan gagné

This Morning — Ryan Yusep

Justin Massey, soprano saxophone
Rachel Soong, clarinet
Matt Nickel, bassoon
Zach Vogel, horn

Annunciation — Tom Merklinger

Justin Massey, soprano saxophone
Marie Krejcar, violin
Josh McHan, double bass
Allyson McIver, John Kwisses, percussion



Founded in 1945, the University of Alberta Department of Music is dedicated to continued excellence and innovation in the creation, performance, study and teaching of Music. Offering distinct routes in Undergraduate studies, students passionate about pursuing a professional life in music are invited to complete a Bachelor of Music in **Composition & Theory, Music History, Performance, School Music** or **World Music**. Applications open now through May 1, 2012. Apply today.

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Mark Wilkinson
BARITONE
Leanne Regehr
PIANO

Saturday, May 26, 2012
Convocation Hall
University of Alberta
8 pm
Free admission
Reception to follow

Sarah Schaub SOPRANO
Keisha Hollman VIOLIN
Arlan Vriens VIOLIN
Julia Hui VIOLA
Kathleen de Caen CELLO

famous and famously forgotten composers

the shakespeare effect

Mozart
Mendelssohn
Lysenko
Coulthard
Finzi
Thomas

THE SHAKESPEARE EFFECT:
FAMOUS AND FAMOUSLY FORGOTTEN COMPOSERS

MARK LESLIE WILKINSON baritone
LEANNE REGEHR piano

WOLFGANG AMADEUS MOZART (1756-1791)
Mentre ti lascio, K. 513

FELIX MENDELSSOHN (1809-1847)
Sechs Duette, op. 63
- Ich wollt, meine Lieb' ergösse
- Abschiedslied der Zugvögel
- Gruß
- Herbstlied
- Volkslied
- Maiglöckchen und die Blümelein

SARAH SCHAUB soprano

MYKOLA LYSENKO (1842-1912)
Selections from *A Poet's Love*
- Коли настав чудовий май
- Чого так поблідли троянди ясні
- Не жаль мені
- У сні я плакав
- Любов
- Місяцю-князю!

INTERMISSION

JEAN COULTHARD (1908-2000)
Two night songs
- The nightingale near the house
- Tarantella

KEISHA HOLLMAN violin **ARLAN VRIENS** violin
JULIA HUI viola **KATHLEEN DE CAEN** cello

GERALD FINZI (1901-1956)
Let us Garlands bring, op. 18
- Come away, come away, death
- Who is Sylvia?
- Fear no more the heat o' the sun
- O mistress mine
- It was a lover and his lass

AMBROISE THOMAS (1811-1896)
"O vin, dissipe la tristesse" from *Hamlet*

NOTES

The Wigmore Hall International Song Competition states in its mandate that it "celebrates the Shakespearean stature of Schubert in the genre" ('genre' refers to the art songs found in vocal recitals). Reading this statement inspired the genesis of tonight's recital. I sought to create a program that explored the ramifications of having a canonical approach to how we perform, teach, and impart classical music to both our audiences and our next generation of musicians.

Canons exist in all art forms. Walt Whitman and Emily Dickinson are examples of Shakespearean figures in poetry; Pablo Picasso and Claude Monet are household names in visual art. Country music, even, has its own canon when one considers such names as Johnny Cash and Dolly Parton. My interest in the classical music canon does not lie in disputing the recognition of excellence in one's field (Schubert was, truly, one heck of a composer). I seek, instead, to explore this Shakespearean pedestal that has left so many composers and/or compositions unknown to both the general public and classical musicians.

Bach. Mozart. Beethoven. No matter how musical you are, you have heard of these three immortal composers. Some of you remember that Bach came to call, that Mozart had a magnificent voyage, and that Beethoven lived upstairs. You may even remember when Vivaldi had a ring of mystery and when Tchaikovsky discovered America. Few can deny the household status of certain composers, no matter one's interest in classical music.

"Oh, that's the British Airways commercial song!" has become the token response to Léo Delibes' "Flower Duet" from *Lakmé*. Rossini's beloved *Il barbiere di Siviglia* makes more sense to John/Jane Doe as *The Rabbit of Seville* from the famous Bugs Bunny cartoon. I recently came across a disc that was a compilation of famous pieces in the classical music repertory that the average person might not realize s/he knows upon seeing the titles. If tonight is your first taste of classical music, I urge you to do a YouTube search for the aforementioned duet and Rossini's "William Tell Overture" before deciding that you know nothing about classical music.

Although most classically trained singers know "Nessun dorma" from Puccini's *Turandot* more intimately than "the music those ice dancers skated to last night," we can be guilty of learning and performing the Classical Top 40. Our conservatory voice programs emphasize a heavy dose of "The Boys" (see paragraph 3). Learning the classics is important, but I came up with the concept for this recital when I discovered the extent to which our focus on the classics has left so many songs unknown. This is what I call the "Shakespeare Effect."

Although I could never change the pedestal on which we place the great composers in a single master's recital, I hope to shed a light on some of the forgotten songs whose status in the repertory has suffered due to it. Leanne and I look forward to sharing these songs with you. Thank you for joining us!

– Mark Wilkinson

NOTES & TRANSLATIONS

NAME: Wolfgang Amadeus Mozart
FAMOUS OR FORGOTTEN: Really, really, really famous

MENTRE TI LASCIO

Anon. — Trans. Wilkinson

Mentre ti lascio, oh figlia,
In sen mi trema il core.
Ahi! che partenza amara!
Provo nel mio dolore
Le smanie ed il terror.
Parto. Tu piangi? Oh Dio!
Ti chiedo un sol momento.
Figlia, ti lascio! oh Dio!
Che fier tormento!
Ah! mi spezza il cor!

As I leave you, oh daughter,
My heart trembles in my chest.
Ah! What bitter parting!
I feel in my pain
The ragings and the terror.
I am leaving. You are crying? Oh God!
I beg of you a single moment.
Daughter, I am leaving you! Oh God!
What cruel torment!
Ah! My heart breaks!

NAME: Felix Mendelssohn
FAMOUS OR FORGOTTEN: Quite famous, but not as a song composer

SIX DUETS

I. Ich wollt, meine Lieb' ergösse sich

Heinrich Heine — Trans. Goldthorpe / Stein

Ich wollt, meine Lieb' ergösse
Sich all in ein einzig Wort,
Das gäb ich den luft'gen Winden,
Die trügen es lustig fort.

I wish my love would flow
Into a single word,
Which I'd give to the airy winds,
Who would carry it merrily along.

Sie tragen zu dir, Geliebte,
Das lieb-erfüllte Wort;
Du hörst es zu jeder Stunde,
Du hörst es an jedem Ort.

They would carry it to you, my love,
The love-filled word;
You hear it always,
You hear it everywhere.

Und hast du zum nächtlichen Schlummer
Geschlossen die Augen kaum,
So wird mein Bild dich verfolgen
Bis in den tiefstem Traum.

And have you to night-time slumbers,
Scarcely closed your eyes,
My image will follow you,
Into your deepest dream.

II. Abschiedslied der Zugvögel

Hoffmann von Fallersleben — Trans. Goldthorpe / Stein

Wie war so schön doch Wald und Feld!
Wie ist so traurig jetzt die Welt!
Hin ist die schöne Sommerzeit,
Und nach der Freude kam das Leid.

How lovely were the woods and fields!
How sad the world is now!
The beautiful summertime is gone,
And after joy came sorrow.

Wir wußten nichts von Ungemach,
Wir saßen unterm Laubesdach
Vergnügt und froh beim
Sonnenschein,
Und sangen in die Welt hinein.

Wir armen Vöglein trauern sehr:
Wir haben keine Heimat mehr,
Wir müssen jetzt von hinnen fliehn
Und in die weite Fremde ziehn.

We knew nothing of pain,
We sat under the leafy canopy
Content and joyful in the
sunshine,
And sang out into the world.

We poor birds mourn so,
We no longer have a home,
We must now flee from here,
Into the wide unknown.

III. Gruß

Josef von Eichendorff

Trans. Jakob Kellner

Wohin ich geh' und schaue,
In Feld und Wald und Tal,
Vom Hügel hinauf die Aue;
Vom Berg aufwärts weit ins Blaue,
Grüß ich dich tausendmal.

In meinem Garten find' ich
Viel' Blumen schön und fein,
Viel' Kränze wohl draus wind' ich
Und tausend Gedanken bind' ich
Und Grüße mit darein.

Dir darf ich keinen reichen,
Du bist zu hoch und schön,
Die müssen zu bald verbleichen,
Die Liebe ohne Gleichen
Bleibt ewig im Herzen stehn.

Wherever I go and look,
In field and forest and plain,
Down the hill to the mead;
Up the hill to the wide blue sky,
I greet you a thousand times.

In my garden I find
Many flowers, pretty and nice,
Many garlands I bind from them
And a thousand thoughts
And greetings I weave into them.

To you I must not give one,
You are too noble and fair;
They all have to fade,
Only unequalled love
Stays in the heart forever.

IV. Herbstlied

Karl Klingemann

Trans. Goldthorpe / Stein

Ach, wie so bald verhallet der Reigen,
Wandelt sich Frühling in Winterzeit!
Ach, wie so bald in trauerndes
Schweigen
Wandelt sich alle der Fröhlichkeit!

Bald sind die letzten Klänge verflogen!
Bald sind die letzten Sänger gezogen!
Bald ist das letzte Grün dahin!
Alle sie wollen heimwärts ziehn!

Ach, wie so bald verhallet der Reigen,
Wandelt sich Lust in sehnendes Leid.

Wart ihr ein Traum, ihr
Liebesgedanken?
Süß wie der Lenz und schnell
verweht?
Eines, nur eines will nimmer wanken:
Es ist das Sehnen, das nimmer vergeht.

Oh, how soon the cycle ends,
Spring turns into wintertime!
Oh, how soon into grieving
silence
Changes all happiness!

The last sounds soon fade!
The last songbirds are soon flown!
The last green is soon gone!
They all want to return home!

Oh, how soon the cycle ends,
Merriness turns to longing sorrow.

Were you a dream, you thoughts of
love?
Sweet as spring and fast
disappearing?
Only one thing will never wane:
The longing that never goes.

V. Volkslied

Trans. Ferdinand Freiligrath

O Säh ich auf der Heide dort
Im Sturme dich, im Sturme dich!
Mit meinem Mantel vor dem Sturm
Beschütz ich dich, beschütz ich dich!

Und kommt mit seinem Sturme je
Dir Unglück nah, dir Unglück nah,
Dann wär dies Herz dein Zufluchtsort,
Gern teilt ich's ja, gern teilt ich's ja.

O wär ich in der Wüste, die
So braun und dürr, so braun und dürr,
Zum Paradiese würde sie,
Wärst du bei mir, wärst du bei mir.

Und wär ein König ich, und wär
Die Erde mein, die Erde mein,
Du wärst in meiner Krone doch
Der schönste Stein, der schönste Stein!

Robert Burns

O wert thou in the cauld blast
On yonder lea,
My plaidie to the angry airt,
I'd shelter thee:

Or did misfortune's bitter storms
Around thee blaw,
Thy shield should be my bosom
To share it a'; to share it a'.

Or were I in the wildest waste,
Sae black and bare,
The desert were a paradise
If thou wert there.

Or were I monarch of the globe,
Wi' thee to reign,
The brightest jewel in my crown
Wad be my Queen, wad be my Queen.

VI. Maiglöckchen und die Blümelein

Hoffmann von Fallersleben

Maiglöckchen läutet in dem Tal,
Das klingt so hell und fein;
So kommt zum Reigen allzumal,
Ihr lieben Blümelein!
Die Blümchen blau und gelb und weiß,
Die kommen all herbei,
Vergißmeinnicht und Ehrenpreis
Und Veilchen sind dabei.

Maiglöckchen spielt zum Tanz im Nu
Und Alle tanzen dann;
Der Mond sieht ihnen freundlich zu,
Hat seine Freude dran.

Den Junker Reif verdroß das sehr,
Er kommt ins Tal hinein;
Maiglöckchen spielt zum Tanz nicht
mehr,
Fort sind die Blümelein.

Doch kaum der Reif das Tal verläßt,
Da rufet wieder schnell
Maiglöckchen zu den Frühlingsfest
Und läutet doppelt hell.
Nun hält's auch mich nicht mehr zu
Haus,
Maiglöckchen ruft auch mich:
Die Blümchen geh'n zum Tanz hinaus,
Zum Tanze geh' auch ich.

Trans. Goldthorpe / Stein

The lily rings in the valley
It sings so bright and delicate;
Come now to the ring,
You dear little flowers!
The little flowers, blue, yellow, white,
They all gather round,
Forget-me-nots and speedwells
And violets join in.

In a trice, the lily begins to play
And they all dance;
The moon looks on happily,
Enjoying it all.

Jack frost is very annoyed,
He arrives in the valley;
The lily plays no
longer,
The little flowers are gone.

But scarcely has the frost left the valley
The lily quickly calls
The flowers back to the spring festival,
Ringing twice as brightly.
Now I can neither stay at
home,
The lily-of-the-valley calls me;
The flowers are going to the dance
And I go too!

NAME: Mykola Lysenko
FAMOUS OR FORGOTTEN: Forgotten

SELECTIONS FROM "A POET'S LOVE"

I. Koly nastav

Lesia Ukrainka after Heine Heine — Trans. Hal Draper

Koly nastav chudovyj maj,
Sadochkiv rozvyvannja,
Todi u serden'ku mojim
Prokynulos' kokhannja.
Koly nastav chudovyj maj
I ptashok shchebetannja,
Todi ja mylij rozkazab
Moju zhurbu j kokhannja!

In May, the magic month of May,
When all the buds were springing,
Into my hear the burning
Bright arrow of love came winging.
In May, the magic month of May,
When all the birds were singing,
I told her of my yearning,
My longing and heart-wringing.

II. Choho tak poblidly trojandy jasni

Ukrainka / Heine — Trans. Hal Draper

Choho tak poblidly trojandy jasni,
Skazhy, moja ljuba, meni?
Choho u zelenij travi zapashnij
Blakytni fijalky sumni?

Choho zhajvoronok tak sumno spiva
Ta zhalibno v nebi jasnim?
Choho tak pakhne tak zapashnaja trava,
Nemov pohrebovyj toj dym?

Choho navit' sontse ne hrije mene,
A prykro tak svityt' na dil?
Choho na zemli vse smutne i strashne,
Mov sumneje pole mohyl?

Choho meni tjazhko, vmyraju nemov?
Skazhy, moje shchastja jasne!
O myla, kokhanaja ljubko, promov,
Choho pokydajesh mene!

Then why are all the roses so pale,
Oh speak, my love, oh why?
Then why, in a green and verdant vale,
Do the violets mutely sigh?

Then why does even the lark in air
Sing a song of gloom?
Why hangs above the fragrant balsams,
The odour of the tomb?

Why has the sun no more today
The glory that once it gave?
Why is the earth so gaunt and gray
And lonely as a grave?

And why am I so pale and so bleak?
Oh tell me, my love, my own!
Tell me, my darling, my sweetheart,
Why did you leave me alone?

IV. Ne zhal' meni

Ukrainka / Heine — Trans. Hal Draper

Ne zhal' meni,
Khaj sertse rozibje Zahublena ljybov!
Khoch promin' bje kruh tebe z
Samotsvitiv... Ne zhalkuju,
Ja bachu tvoho sertsja nich tjazhkuju.
Davno tse znaju. Bachyv ja vvi sni:
V tim sertsi nich, ne promeni jasni;
Te serden'ko hryze zmija strashenna!
Ja bachyv, ljubaja, shcho ty nuzhdenna

I'll not complain, yet my heart breaks,
O love lost evermore, I'll not complain.
Although you glow with jewelled art
No glow lights up your heart's night.

I've known it. I saw you in a dream;
I saw your heart: the gleamless night.
Upon your heart I saw the serpent feed;
I saw, my love, how wretched you are.

XIII. U sni ja plavkav

Maksym Slavinsky / Heine

Trans. Hal Draper

U sni ja plakav,
Snylos', shcho ty vtruni...
Prokynuvs' ja,
I sl'ozy zmojikh ochej tekly...

I wept as I lay dreaming,
I dreamed you lay in the tomb.
I woke, and still the teardrops
Rolled down my cheeks in the gloom.

U sni ja plakav,
Snylos', shcho ja odyn zostavs'...
Prokynuvs' ja,
I dovho hirkymy umyvavs'!

I wept as I lay dreaming,
I dreamed you'd forsaken me.
I woke, and kept on weeping
Still long and bitterly.

U sni ja plakav,
Snylos', shcho jdosi ty moja...
Prokynusja,
I dosi chohos' to plachu ja...

I wept as I lay dreaming,
I dreamed you still were kind.
I woke, and still the teardrops
Streamed down unconfined.

XX. Ljubov

Oleksander Oles

Trans. Tarnawsky / Pasicznyk

O, ne dyvujs', shcho nich taka blakytna,
Shcho vyjdesh ty, te znala nich otsja,
I cherez te vona taka pryvitna,
Taka jasna, i nizhna bez kintsja.

Be not surprised that the night is bright.
This night, it knew you would appear,
And that is why it is so welcoming,
So bright and tender to the very end.

O, ne dyvujs', shcho pokhoshchi navkolo
Shcho, mov zomlili, dyvljut'sja kvitky,
Tsja nich tvoje kvitchaje nymy cholo
I z nykh tobi odnij plete vinky.

Be not surprised by fragrances around
Nor by the gaze of flowers in a swoon.
For you only this night weaves a wreath
To ring blooms with your forehead.

O, ne dyvyjs', shcho bezlich zir na nebi,
Shcho tak prozora sribna mla,
Tsja jasna nich vdyralasja dlja tebe
I sriblo tse dlja tebe rozlyla.

Be not surprised by endless stars above,
By the transparency of the silvery veil,
For you this night has dressed itself
And for you it pours forth this silver.

XXX. Misjatsju—knjazju!

Ivan Franko

Trans. Tarnawsky / Pasicznyk

Misjatsju-knjazju!
Nichkoju temnoju
Tykho plyvesh ty
Stezhkoj tajemnoju.
Nizhno khljupochet'sja
Vozdushne more,
Tak v nim I khochet'sja
Zmyt' zsertsja hore.

Princely moon,
Through gloomy night,
You calmly sail
A secret path.
The wind-swept sea
Splashes tenderly,
Can it wash away
The heart's grief?

Misjatsju-knjazju!
Ty charivnychen'ku!
Smutok na tvojomu
Jasnomu lychen'ku.
Iz nebozvizdnoji

Princely moon,
You enchanter!
There's sorrow on
Your shining face.
From your tranquil path

Stezhky pohidnoji
Vazhko hljadyt' tobi
V more bezdonne,
V ljuds'kosti bidnoji
Hore bezsonne.

Misjatsju-knjazju!
V pit'mi budushchoho,
Znat', ty shukajesh
Zillja tsiljushchoho,
Zillja, shcho lysh tsvite
Z-za rajs'kykh mezh...
Okh, I koly zh ty te
Zillja znaj desh

In the starry heavens
You cannot see
Into the watery abyss,
Into the depths
Of sleepless misery.

Princely moon,
In the obscurity of the future
You are searching, I know,
For the healing herb
The herb that flowers
Only beyond the gates
Of paradise
Oh, when will you find it?

NAME: Jean Coulthard
FAMOUS OR FORGOTTEN: Canadian + woman = unfairly forgotten

TWO SONGS FOR BARITONE

I. The nightingale near the house
Harold Monro

Here is the soundless cypress on the lawn:
It listens, listens. Taller trees beyond
Listen. The moon at the unruffled pond
  Stares. And you sing, you sing.

That star-enchanted song falls through the air
From lawn to lawn down terraces of sound,
Darts in white arrows on the shadowed ground;
  And all the night you sing.

My dreams are flowers to which you are a bee
As all night long I listen, and my brain
Receives your song; then loses it again
  In moonlight on the lawn.

Now is your voice a marble high and white,
Then like a mist on fields of paradise,
Now is a raging fire, then is like ice,
  Then breaks, and it is dawn.

II. Tarantella

Hilaire Belloc

Do you remember an Inn, Miranda?
Do you remember an Inn?
And the tedding
and the spreading
Of the straw for a bedding,
And the fleas
that tease
in the Highly Pyrenees,
And the wine that tasted of the tar?
And the cheers and the jeers,
of the young muleteers
(Under the vine of the dark verandah)...

Do you remember an Inn, Miranda?
Do you remember an Inn?
And the hammer at the doors and the Din?
And the Hip! Hop! Hap!
Of the clap
Of the hands to the twirl
and the swirl
of the girl
gone chancing,
glancing,
dancing,
Snapping of the clapper to the spin
Out and in
And the Ting Tong Tang
of the guitar!

Do you remember an Inn, Miranda?
Do you remember an Inn?
Never more, Miranda,
Never more.
No sound
In the walls
of the Halls
where falls
the tread of the feet of the dead to the ground,
No sound, no sound:
But the boom
of the waterfall
like Doom.

NAME: Gerald Finzi
FAMOUS OR FORGOTTEN: These songs are more famous than he is

LET US GARLANDS BRING

I. Come away, come away, death
William Shakespeare

Come away, come away, death,
And in sad cypress let me be laid.
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown.
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown.
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!

II. Who is Sylvia?
William Shakespeare

Who is Silvia? what is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admirèd be.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness,
And, being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.

III. Fear no more the heat o' the sun
William Shakespeare

Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,

Home art gone, and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o' the great;
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The Sceptre, Learning, Physic, must
All follow this, and come to dust.

Fear no more the lightning-flash,
Nor the'all-dreaded thunder-stone;
Fear not slander, censure rash;
Thou hast finished joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have,
And renownèd by thy grave!

IV. O mistress mine

William Shakespeare

O Mistress mine where are you roaming?
O stay and hear, your true love's coming,
That can sing both high and low.
Trip no further pretty sweeting.
Journeys end in lovers' meeting,
Every wise man's son doth know.

What is love, 'tis not hereafter,
Present mirth, hath present laughter:
What's to come, is still unsure.
In delay there lies no plenty,
Then come kiss me sweet and twenty:
Youth's a stuff will not endure.

V. It was a lover and his lass

William Shakespeare

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green cornfield did pass,
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,

Those pretty country folks would lie,
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crownèd with the prime
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

NAME: Ambroise Thomas
FAMOUS OR FORGOTTEN: Not quite famous, but familiar-sounding

HAMLET'S DRINKING SONG

Ô vin, dissipe la tristesse

Jules Barbier / Michel Carré	Trans. Martha Gerhart
Ô vin, dissipe la tristesse	Oh wine, dispel the sadness
Qui pèse sur mon cœur !	That weighs on my heart!
À moi les rêves de l'ivresse	Give me the illusions of intoxication
Et le rire moqueur !	And the mocking laughter!
Ô liqueur enchanteresse,	Oh enchanting liqueur,
Verse l'ivresse	Pour intoxication
Et l'oubli dans mon cœur !	And oblivion into my heart!
Douce liqueur!	Sweet liqueur!
La vie est sombre;	Life is gloomy;
Les ans sont courts.	The years are short.
De nos beaux jours	Of our happy days
Dieu sait le nombre.	God knows the number.
Chacun, hélas ! porte ici-bas	Each man, alas, bears here on earth
Sa lourde chaîne—	His heavy chain—
Cruels devois,	Cruel duties,
Longs désespoirs de l'âme humaine !	Lasting afflictions of the human soul!
Loin de nous, noirs presages !	Away from us, dark forebodings!
Les plus sages sont les fous !	The wisest ones are the fools!
Ah!	Ah!

ARTISTS

MARK WILKINSON is a master's candidate in vocal performance at the University of Alberta in the studio of mezzo-soprano Elizabeth Turnbull. He is the recipient of the Queen Elizabeth II Scholarship, the Beryl Barns Memorial Graduate Award, the Alberta Baroque Music Society Scholarship, the Government of Alberta Graduate Student Scholarship, and the Johann Strauss Foundation Music Award. He is also a winner of the University of Alberta Concerto Competition, and is a past recipient of the National Excellence Award from the Canada Millennium Scholarship Foundation. A French-speaking native of Ontario, he is an alumnus of l'Université d'Ottawa and the Franz-Schubert-Institut.

Mr. Wilkinson gained early performing experience as an actor and dancer on theatre stages throughout Ontario. Favourite roles include Frank in *Mrs. Warren's Profession*, Mark in *I Love You, You're Perfect, Now Change*, and Bob in *The Old Maid and the Thief*. He is now also active as a baritone soloist, recitalist and chamber musician across Canada. Recent performances include Handel's *Israel in Egypt* with the Richard Eaton Singers, a recital with Stephen Ralls and Bruce Ubukata, Mozart's *Missa brevis in D* with the Alberta Baroque and Da Camera Singers, and the role of John Brooke in Jim Betts' *Little Women* in Ontario.

LEANNE REGEHR is a versatile pianist who has worked in opera, choral, recital and symphonic settings across North America. She received a Master of Music degree from the University of Alberta and explored further studies at the Banff School of Fine Arts, the Universität Mozarteum in Salzburg, and the Aspen Music Festival. Ms. Regehr recently completed her Doctor of Music in Piano Performance from Northwestern University in Evanston, Illinois.

Ms. Regehr participated in the inaugural season of Opera NUOVA in Edmonton in 1999, and has worked as a répétiteuse for Shreveport Opera and Mercury Opera. She was a staff pianist for Sherrill Milnes' VoicExperience Program in Orlando, as well as a Coaching Fellow at the Aspen Music Festival for John Corigliano's *The Ghosts of Versailles*. Since 2008, Ms. Regehr has been a répétiteuse for Edmonton Opera on productions including Verdi's *Otello* and *Rigoletto*, Puccini's *La bohème* and *Tosca*, Mozart's *Die Entführung aus dem Serail*, and Donizett's *La fille du régiment*. She is the Music Director for the University of Alberta's Opera program, and a piano instructor at The King's University College. Ms. Regehr is also the accompanist for the Richard Eaton Singers and is often engaged as a collaborative artist, vocal coach, and adjudicator.

SARAH SCHAUB completed her Bachelor of Music in Vocal Performance at the University of Alberta in 2010. Select credits include Handel's *Messiah* with the Regina Symphony, Gretel in Humperdinck's *Hänsel und Gretel* and the title role in Handel's *Serse* at the University of Alberta, as well as Bach's *Cantata 209* and Haydn's *Little Organ Mass* with the Alberta Baroque. In March, she performed Orff's *Carmina Burana* and Poulenc's *Gloria* with the Da Camera Singers. She has performed with the Scona Chamber Singers, Pro Coro Canada, the Madrigal Singers, and the Richard Eaton Singers. She is the Assistant Director of the Archbishop Jordan High School Choirs, the Director of the ABJ Jazz Choir, and Co-Artistic Director of the Strathcona Children's Choirs with Jolaine Kerley. She most recently completed a degree in Education from the University of Alberta.

KEISHA HOLLMAN has been playing the violin avidly for 14 years. She has been instructed by Joan Jewitt and the University of Alberta's resident professor, Guillaume Tardif. She currently has her RCM Grade 10 violin and is working toward achieving her performers ARCT later this coming year. She played in the Edmonton Youth Orchestra, conducted by Michael Massey, for 6 years, and was part of the chamber program implemented by Guillaume Tardif. She then went on to be part of the University of Alberta's Symphony Orchestra, as well as several chamber ensembles, for her first year of university.

ARLAN VRIENS is entering his fourth year in the Bachelor of Music program at the University of Alberta. He performs regularly in solo, chamber, and orchestral settings, and most recently was awarded the 2012 Siludette O'Connor Memorial Scholarship in Violin and first prize in the 2012 Alberta Baroque Ensemble Scholarship Competition. He is also an active advocate of string education – to this end, he maintains a diverse studio of violin students at the Sherwood Park School of Music and Planet Music, and sits as Executive Assistant with the Alberta String Association.

JULIA HUI was born in Edmonton and began her music studies on the piano at the age of five. Since then, Julia has had the opportunity to pursue studies in viola and organ at the University of Alberta, graduating in 2010. She is currently continuing her education at the U of A as a pharmacy student. Julia keeps up with her musical endeavours with voice lessons, as a violist in the University Symphony Orchestra and Kitka String Quartet, and as an accompanist and organist at McDougall United Church.

KATHLEEN DE CAEN graduated, this spring, from the University of Alberta with a Bachelor of Music degree in cello. Her primary instructor was Tanya Prochazka. She has played in many ensembles including trios, quartets, quintets, sextets and orchestras for school and summer music camps across Canada. In 2009-2010 Kathleen was accepted into the National Youth Orchestra of Canada. She has been fortunate enough to perform with the Edmonton Symphony Orchestra on two occasions for children education music series. This fall, Kathleen will be continuing her musical studies at McGill University, pursuing a Master's in cello performance. During her free time Kathleen enjoys running, learning new languages and learning how to cook.

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À ma famille :
For your boundless love and support,
Merci.

To Beth:
For coming into my life at the perfect time,
Thank you.

To Leanne:
For putting up with me and being the definition of a true collaborator,
Thank you.

To Sarah, Keisha, Arlan, Julia, Kathleen and Tara:
For giving so much of your time to help me perform this beautiful music,
Thank you.

To my colleagues:
For teaching me something new every single day,
Thank you.

To my committee:
For filling out countless Doodles and supporting my endeavour this evening,
Thank you.

À Florence et Candace:
For your love and inexplicably deep acceptance of who I am,
Merci.

To Róisín:
For not only being my other half but for being my better half,
Thank you.

To Ed:
For being the bestest buddy in the whole world,
Thank you.

To Laura:
For being the best roommate and for your help & support tonight,
Thank you.

To Daria:
For your invaluable help with my Ukrainian,
Thank you.

To everyone in attendance:
For making this night feel that much more special,
Thank you et merci.

The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL

Catherine Abele - Soprano

With Special Guests
Dr. Leanne Regehr - Piano
Dr. Charles Stolte - Alto Saxophone

Saturday, September 22, 2012 8:00 PM

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Catherine Abele – Soprano

Dr. Leanne Regehr - Piano
Dr. Charles Stolte - Saxophone

PROGRAMME

I Hate Music! — Leonard Bernstein (1918-1910)

I. My Name is Barbara
II. Jupiter Has Seven Moons
III. I Hate Music!
IV. A Big Indian and a Little Indian
V. I'm a Person Too

Leanne Regehr – Piano

I Never Saw Another Butterfly — Lori Laitman (1955)

I. The Butterfly
II. Yes, That's the Way Things Are
III. Birdsong
IV. The Garden
V. Man Proposes, God Disposes
VI. The Old House

Leanne Regehr – Piano
Charles Stolte – Saxophone

~ INTERMISSION ~

Knoxville Summer of 1915 — Samuel Barber (1910 - 1981)

A Sarah Binks Songbook — John Greer (1954)
(The Sweet Songstress of Saskatchewan)

I. Reflections While Translating Heine (Fantasia on a theme of R. Schumann)
II. Hi, Sooky, Ho, Sooky (Valse Serenata)
III. Ode to a Star (Arioso di camera)
IV. The Song of the Chore (Canzona rustica)
V. Elegy to a Calf (Lamento pastorello)
VI. Square Dance (Hoe Down)

Leanne Regehr – Piano

TEXTS AND PROGRAM NOTES

I Hate Music!
A Cycle of Five Kid Songs
Words and music by Leonard Bernstein

I.
My mother says that babies come in bottles;
But last week she said they grew on special baby-bushes.
I don't believe in the storks, either!
They're all in the zoo, busy with their own babies!
And what's a baby-bush, anyway!?
My name is Barbara

II.
Jupiter has seven moons - or is it nine?
Saturn has a million, billion, trillion sixty-nine;
And every one is a little sun, with six little moons of its own!
But we have only one!
Just think of all the fun we'd have if there were nine!
Then we could be just nine times more romantic!
Dogs would bay 'til they were frantic!
We'd have nine tides in the Atlantic!
The man in the moon would be gigantic!
But we have only one!
Only one!

III.
I hate music!
But I like to sing: la dee da da dee: la dee da dee.
But that's not music, not what I call music.
No, sir.
Music is a lot of men in a lot of tails,
making lots of noise like a lot of females;
Music is a lot of folks in a big dark hall,
where they really don't want to be at all;
with a lot of chairs, and a lot of airs,
and a lot of furs and diamonds!
Music is silly!
I hate music!
But I like to sing: la dee da da dee: la dee da dee: la dee da dee.

IV.
A big Indian and a little Indian were walking down the street.
The little Indian was the son of the big Indian;
But the big Indian was not the father of the little Indian:
....

V.
I just found out today that I'm a person too, like you:
I like balloons; lots of people like balloons:
But everyone says, "Isn't she cute? She likes balloons!"
I'm a person too, like you!
I like things that everyone likes: I like soft things and movies and horses
and warm things and red things: don't you?
I have lots of thoughts;
like what's behind the sky;
and what's behind what's behind the sky:
But everyone says, "Isn't she sweet? She wants to know everything!"
Don't you?
Of course I'm very young to be saying all these things
in front of so many people like you;
but I'm a person too!
Though I'm only ten years old;
I'm a person too,
Like you!

I never saw another Butterfly
Music by Lori Laitman

I. The Butterfly
The last, the very last
So richly, brightly, dazzlingly yellow.
Perhaps if the sun's tears would sing
against a white stone.
Such, such a yellow
Is carried lightly 'way up high.
It went away I'm sure because it wished to
kiss the world good bye.
For seven weeks I've lived in here,
Penned up inside this ghetto.
But I have found what I love here.
The dandelions call to me
And the white chestnut branches in the
court.
Only I never saw another butterfly.
That butterfly was the last one.
Butterflies don't live in here,
In the ghetto.
-Pavel Friedmann (1921-1944)

II. Yes, That's The Way Things Are
In Terezin in the so-called park
A queer old granddad sits
Somewhere there in the so-called park.
He wears a beard down to his lap
And on his head, a little cap.
Hard crusts he crumbles in his gums,
He's only got one single tooth.
My poor old man with working gums,
Instead of soft rolls, lentil soup.
My poor old graybeard!
-KOLEBA
Miroslav Košek (1932-1944),
Hanus Löwy (1931-1944),
& Bachner (dates unknown)

III. Birdsong
He doesn't know the world at all
Who stays in his nest and doesn't go out.
He doesn't know what birds know best
Nor what I want to sing about,
That the world is full of loveliness.
When dewdrops sparkle in the grass
And earth's aflood with morning light,
A blackbird sings upon a bush
To greet the dawning after night.
Then I know how fine it is to live.
Hey, try to open up your heart
To beauty; go to the woods someday
And weave a wreath of memory there.
Then if the tears obscure your way
You'll know how wonderful it is to be alive.
-Anonymous

IV. The Garden
A little garden,
Fragrant and full of roses.
The path is narrow
And a little boy walks along it.
A little boy, a sweet boy,
Like that growing blossom.
When the blossom comes to bloom,
The little boy will be no more.
-Franta Bass (1930-1944)

V. Man Proposes, God Disposes
Who was helpless back in Prague,
And who was rich before,
He's a poor soul here in Terezin,
His body's bruised and sore.
Who was toughened up before,
He'll survive these days
But who was used to servants
Will sink into his grave.
-KOLEBA

VI. The Old House
Deserted here, the old house
Stands in silence, asleep.
The old house used to be so nice,
Before, standing there,
It was so nice.
Now it is deserted.
Rotting in silence –
What a waste of houses,
What a waste of hours.
-Franta Bass

Knoxville: Summer of 1915
Music by Samuel Barber
Text by James Agee

We are talking now of summer evenings in Knoxville Tennessee in the time that I lived there so successfully disguised to myself as a child.

...It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt: a loud auto: a quiet auto: people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard, and starched milk, the image upon them of lovers and horsemen, squaring with clowns in hueless amber. A streetcar raising its iron moan; stopping; belling and starting, stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter; fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose.

Low in the length of lawns, a frailing of fire who breathes...
Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.

The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there....They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine,...with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.[1]

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[1] Samuel Barber, *Knoxville: Summer of 1915* (U.S.A.: G. Schirmer, Inc., 1949).

A Sarah Binks Songbook *(The Sweet Songstress of Saskatchewan)*
Music by John Greer
Texts by Paul Hiebert

I. Reflections While Translating Heine
(Fantasia on a Theme of Schumann)

You are like one flower,
So swell, so good, and clean,
I look you on and longing,
Slinks me the heart between:

I'm a genius, I'm a genius,
What more can I desire,
I toot upon my little flute,
And twang upon my lyre;

I dabble in oil paint,
In cinnebar and ochre,
At night I get dissipated,
And play poker.

In my little book, in my little book,
I write verses,
Sometimes they don't rhyme -
Curses!

Me is as if the hands I
On head yours put them should,
Praying that God you preserve,
So swell, so clean, and good.

II. Hi, Sooky, Ho, Sooky
(*Valse Serenata*)

Oh, I heard your voice at daybreak,
Calling loud and sweet and clear;
I was hiding in the turnips
With a cricket in my ear;
A miller-moth in one ear,
And a cricket in the other,
But I heard your dear voice calling
To the piglets and their mother;
Heard your own voice rising, falling,
Loud and long, and sharp and shrill,
Calling, "Sooky, Sooky, Sooky!"
To the piglets on the hill;
"Hi, Sooky, Ho, Sooky,
Come and get your swill!

Oh, I've hid among the turnips,
And I've hid between the stooks,
With barley barbs all down my back,
And beetles in my boots;
But I've seen you in the dwindling,
And I've seen you in the rain,
With an armful full of kindling,
When you fell and rose again;
I've seen you plodding through the dust
And plugging through the wet,
And at night against the window-blind,
I've seen your silhouette;
But "Sooky, Sooky, Sooky",
I never can forget;
"Hi, Sooky, Ho, Sooky,
Come and get your pep!"
And oh, I think I'll hide again
For just a sight of you,
And hear your own sweet voice again
Call "Sooky, Sooky, Soo,
"Hi, Sooky, Ho, Sooky,
Come and get the stew, Sooky,
Come and get your goo, Sooky,
Sooky, Sooky, Soo!"

III. Ode to a Star
(*Arioso di Camera*)

Methought I heard the tinkling of a star,
My heart did wilt within, and wiltering weeped,
And sniveling tears did splash the little stones,
And muffled sobs did make, and sobbing peeped.

With red-rimmed eyes, and through this moist, damp-weep,
I glanced aloft, and hush, no more descried,
The tinkling star, its tinkling it had ceased,
Resoundingly I blew my nose and sighed.

IV. The Song of the Chore
(*Canzone Rustica*)

I sing the song of the simple chore,
Of quitting the downy bed at four,
And chipping ice from the stable door-
Of the simple chore I sing:
To the forty below at break of day,
To climbing up, and throwing down hay,
To cleaning out and carting away,
A paean of praise I bring.

Oh, it's time to milk or it's time to not,
Oh, it's time for breakfast and time I got
The pot of coffee in the coffee pot -
I sing of the chore, "Hurray!"
Oh, it's time for this and it's time for that,
For mending unending and tending the brat,
And it's time to turn in and put out the cat,
Tomorrow's another day.

V. Elegy to a Calf
(*Lamento Pastorello*)

Oh calf, that gamboled by my door,
Who made me rich who now am poor,
That licked my hand with milk bespread,
Oh calf, calf! Art dead, art dead?

Oh calf, I sit and languish, calf,
With sombre face, I cannot laugh,
Can I forget thy playful bunts?
Oh calf, calf, that loved me once!

With mildewed optics, deathlike, still,
My nights are damp, my days are chill,
I weep again with doleful sniff,
Oh calf, calf, so dead, so stiff.

VI. Square Dance
(*Hoe-Down*)

Sing ho, for the dance,
To shuffle and prance,
Sing "Ladies, do-si-do!"
And fiddles engage,
With "Bird-in-the-cage",
Sing, "Eleben-left!" - Sing ho!
Give me the square,
Where harmonicas blare,
And the ladies are set for the swing -
And Squiffy Malarty
Has mad up the party,
With a handkerchief tied to his wing:

Swing Olga, swing Lena,
Swing Kate and Katrina,
Swing Gudrum, and Bjorg,
and Gertrude,
Swing heavy, swing hearty,
Swing Squiffy Malarty,
The life of the party - and stewed.
Swing Daisy, swing Betty,
Swing Maisie and Letty,
Swing Mirabel, Margie, and Joy,
Swing Mrs. McGinty,
Six feet and squinty,
Two hundred and twenty -
And coy.

Give me the dance,
Where the girls take a chance,
With seam and button and string,
And swing them up higher,
Before they retire -
Sing ho, heigh-ho, for the swing;
Sing ho, for the swirls,
And the breathless girls,
With the swimming delight in their eyes -
Come smaller or taller,
Take off the collar -
Sing ho, for the exercise!

Text *from* Sarah Binks, by Paul G. Hiebert, Oxford University Press, Canada, 1947.

I Never Saw Another Butterfly... was composed for soprano Lauren Wagner and saxophonist Gary Louie. Lauren had suggested that I choose poems from *I never saw another butterfly...*, a collection of poems written by children from the Terezin Concentration Camp. One cannot help but be touched by the hope and innocence that these children put into their poetry, despite their terrible surroundings. As I read these poems, I thought that the sound of the alto saxophone would be an ideal accompaniment - haunting, soulful, and with echoes of Klezmer music.[1]

The six poems that I chose have widely different imagery, allowing for a variety of musical styles. *The Butterfly* opens the cycle with a cantorial-style saxophone part, conjuring up images of a fluttering butterfly. The vocal line enters with speech-based rhythms that are melodic and lyric. The saxophone continues to accent and comment on the text, and the long saxophone interlude symbolizes the freedom of the butterfly. The poem was written by Pavel Friedmann, who was born on January 7, 1921, deported to Terezin on April 26, 1942, and died in Auschwitz on September 29, 1944. Despite the tremendous sadness of the text, the message of the poem is one of undying spirit.

Yes, That's the way things are was written by three children — Kosek, Löwry, and Bachner — who wrote under the name "Koleba." Reflecting the irony of the poem, the music has a quasi-folk song feel — a dancing, shifting rhythm, and a modal melody switching between a minor and major seventh, typical of Jewish folk song. Inserted in the middle and at the end of the piece is a type of vocalise often found in Jewish folk music, here sung on the syllables "ba-de-dum." Miroslav Kosek was born on March 30, 1932 at Horelice in Bohemia and was sent to Terezin on February 15, 1942. He died October 19, 1944 at Auschwitz. Hanus Löwy was born in Ostrava on June 29, 1931, deported to Terezin on September 30, 1942, and died in Auschwitz on October 4, 1944. There is no information on Bachner.

The author of *Birdsong* is unknown. The poem is preserved in manuscript. Again in this poem, the author is able to rise above the living conditions to focus on the loveliness of life. Ascending phrases are used to portray hope, and a vocalize is again employed as an interlude and postlude, as the voice and saxophone combine in a passionate duet.
The feelings of hope manifested in the earlier songs die in *The Garden*. The poem was written by Franta Bass, who was born in Brno on September 4, 1930. He was sent to Terezin on December 2, 1941, and died in Auschwitz on October 28, 1944. The little boy walking along the garden path is portrayed by a weaving saxophone part with subtle rhythmic changes. Both parts build to a climax, then abruptly come to a close as "the little boy will be no more."

Man Proposes, God Disposes was also written by the three children who signed their name "Koleba." This text is a commentary on what used to be, and what is. With the ambience of a cabaret song, the vocal line uses a simple melody, and ends each section with a glissando.

The Old House, also written by Franta Bass, ends the cycle. The barren image of the deserted house is captured by the saxophone repeatedly playing one note, like a bell tolling. The voice and saxophone become more expressive as the poet recalls happier days, but then return to the opening texture. The phrase "rotting in silence," is repeated three times, to bring the cycle to a close with the voice alone.[2]

-Lori Laitman

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[1] Lori Laitman, *I Never Saw Another Butterfly* (Washington, DC: Arsis Press, 1997).

[2] Lori Laitman, *Mystery: The Songs of Lori Laitman*, Lauren Wagner and Gary Louis, Albany Records TR 393, CD, 2000

Notes on *Knoxville: Summer of 1915, op. 24*

"We are talking now of summer evenings in Knoxville Tennessee in the time that I lived there so successfully disguised to myself as a child" — the opening of James Agee's essay Knoxville and Samuel Barber's 1950 composition for soprano and orchestra, "Knoxville: Summer of 1915."

The American Civil War was the bloodiest war that the world had known up to that time. This war has often been considered the precursor to modern warfare, with its trenches and tremendous death tolls. The Civil War was a harbinger of modern war in other disturbing ways as well. It was fought over attempted cultural hegemony and blatant nationalism, bound up with racial oppression. The civilian population of the South was brutalized in the Union's vindictive march to the Atlantic Ocean on the Georgian coast. The year 1915—the year that James Agee chose for his essay—was only 50 years after that war, less, in fact, than our distance now from the Second World War.

Of course, 1915 has other implications. That year Americans were determined to avoid the war in Europe, both in spite of and because of the knowledge of the terrible human cost. "Knoxville: Summer of 1915" is poised precariously in the early evening, before the dark horrors of the night of the 20th Century. The family in the Agee/Barber work is a portrait of Southern stoicism and reserve; their quiet small-talk skirts the fears of tomorrow as well as the sadnesses of yesterday, and focuses on life at the moment.

The voice of this text seems to vacillate between that of the child-narrator and the adult-narrator remembering his childhood thoughts. We are not sure where one voice ends and the other begins. The beginning of the piece quotes the music of the impassioned prayer sung later, at the climax. Gradually, the strident leaps in the strings dissolve into a gentle rocking motion against which the text unfolds. While this rocking motive is indeed less vehement, it still contains the same musical element of the fervent prayer, only softened. In this way, the music seems to guide us to that state of being "successfully disguised to [one's self] as a child." The pathos is apparent but contained.

In fact, the child's sense of security is in continual conflict with his sense of existential terror. Most obviously, the streetcar passing by obliterates the previous Edenesque depiction of evening. In its wake remains the rough wet fear of mortality and the loneliness of the night. The night scene is described: "On the rough wet grass of the back yard my father and mother have spread quilts." The sustaining comfort of quilts, on which the family rests, is only an inch thick; underneath lie uncertainty and mortality in its biblical metaphor of grass.

Childlike simplicity and dark emotion alternate with increasing duress, culminating in the speaker's desperate prayer for the well-being of his people: "By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away."

The rocking music returns, all the more comforting, if ultimately less reassuring. As the voice of the adult and child fuse, the speaker realizes that with all their regard and love, his family will not—in fact, could not, even when they were still alive—tell him who he is, who he should be. In this tragedy of universal loneliness, however, lies also the hope that one's spirit, since it must be cultivated alone, will develop on its own terms and flourish.

Barber dedicated the piece to the memory of his father.[3]

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[3] Jed Gaylin, *Acts of Hope*, http://actsofhope.blogspot.ca/2008/02/knoxville-summer-1915-james-agee-samuel.html (2008)

Notes on *A Sarah Binks Songbook:*

"There is no doubt", writes Paul Hiebert of his whimsical creation poetess Sarah Binks, the Sweet Songstress of Saskatchewan, "that some of Sarah's finest work still lies buried among the Tax Sales and Mortgage Foreclosures." Known, among other things, for her "almost perfect" translations of German poetry, honours were showered upon her throughout her life from Quagmire to Hitching, from Pelvis and Detour to Oak Bluff and Cactus Lake, culminating in that highest award in the bestowal of her province's people, the Wheat Pool Medal. "No other poet has caught in deathless lines so much of Saskatchewan's elusive spirit, the baldness of its prairies, the alkalinity of its soil, the richness of its insect life."[4]

-John Greer

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"Sarah, more than most poets, seizes upon the trivial...as an occasion for a lyrical outburst of pulsating beauty." This statement in the author's introduction to Paul Hiebert's *Sarah Binks* provides the key to Sarah's humor and trivia, which she has in greater supply than many poets. The humor arises from the incongruity of linking the trivial and the lyrical - and if the lyrical is not truly lyrical, the more obtrusive the incongruity and the greater the humor.

Known to Canadian culture as the "Sweet Songstress of Saskatchewan," Sarah was the creation of Paul Gerhardt Hiebert (1892 - 1987), professor and poet. Professor of Chemistry at the University of Manitoba, he was also the author of the parodic poetry of Sarah Binks, "The Sweet Songstress of Saskatchewan," first published in 1947 in a "biography" entitled *Sarah Binks*. "Sarah" writes deliberately awful poetry that nonetheless offers a nostalgic view of the Pre-Depression prairie West in which so many Canadians grew up. Though fictitious, she became one of the best known poets in Saskatchewan after her first appearance in Hiebert's "biography." This masterpiece of satire won the 1947 Stephen Leacock Medal for humor and remains in print as a much quoted satiric classic of Canadian literature. Hiebert became known for reading the poems and discussing Sarah's life on CBC Radio, so that to many fans she came to be remembered as a living poet. Paul Hiebert's critical biography of the wholly mythic but irrepressible Sarah Binks, who gave her life to poetry and died a martyr to the muse, is a hilarious analysis of her career and influences, along with a memorable selection of the poet's most tender and most inspiring writings....

...As a composer, [John] Greer was amused by the character of Sarah Binks in Paul Hiebert's mock biography and found Sarah's spectacularly bad poems very funny. He loved the idea of how Hiebert was parodying German poets and wanted to divert these poems into songs that would be distinctly Canadian. As a result, his musical response to Binks and the poems created by Paul Hiebert is the charming cycle, *A Sarah Binks Songbook, Opus 9,* 1988, for Soprano and Piano, a *tour de force* of musical parody in its six songs.[5]

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[4] John Greer, *A Sarah Binks Songbook*, Rebecca Karpoff and Fred Karpoff, Marquis Records 81381 DDD, CD, 2008

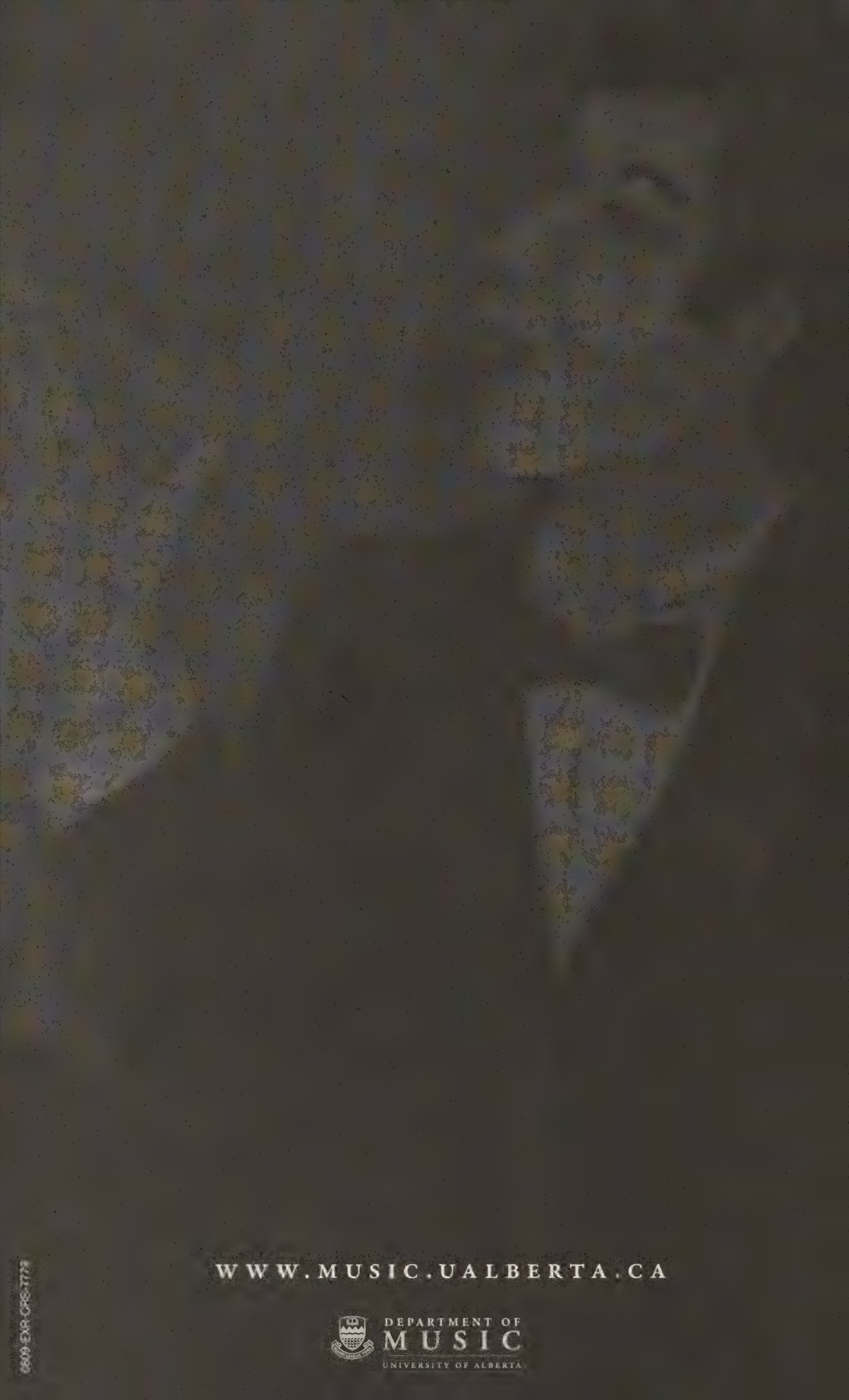
[5] Jane Leibel, "Musical Parody in John Greer's *A Sarah Binks Songbook*," *Journal of Singing* 66, no. 2 (2009), 183, 184.

Biographies:

Soprano **Catherine Abele** received her Bachelor of Music degree in Voice from the University of Manitoba, as a student of Tracy Dahl. She went on to receive her Master of Music degree in Voice from the College-Conservatory of Music in Cincinnati, where she is now in the final stages of her Doctor of Musical Arts degree in Voice, under the tutelage of Barbara Honn. She was a district winner of the Metropolitan Opera National Council Auditions and took the top vocal prize at the 2008 Montreal Symphony Orchestra Competition. Ms. Abele's operatic repertoire includes such diverse roles as Arminda in Mozart's *La finta giardiniera*, Countess Almaviva in Mozart's *Le nozze di Figaro*, Giulietta in Bellini's *I Capuletti e i Montecchi*, Rosalinde in J. Strauss' *Die Fledermaus*, Nannetta in Verdi's *Falstaff*, and Martine in the American premiere of John Browne's *Babette's Feast*. In addition to her performances with Opera NUOVA, Bel Canto Northwest Vocal Institute, and the CCM Opera, she has sung Mimì in a concert version of Puccini's *La Bohème* with Cincinnati Opera. Ms. Abele pursues a passionate interest in art song and chamber music. Recent performances include Argento's *Six Elizabethan Songs* and Arnold Cooke's *Nocturnes* with the Grandin Chamber Music Festival, John Greer's *Liebesleid-Lieder* with the composer at the piano and an all-star Canadian cast of Norine Burgess, John Tessier and Nathan Berg, and Handel's *Let the Bright Seraphim* with organist Jeremy Spurgeon and trumpeter Russell Gilmour at the Winspear Centre in Edmonton. She also appeared with the Edmonton Youth Orchestra to sing Rutter's *Mass of the Children* and Tippett's *A Child of Our Time*. During the 2011/12 season, Ms. Abele collaborated in concert with the King's University College Choruses at the Winspear Centre, with The Aldeburgh Connection's Stephen Ralls and Bruce Ubukata in a performance of *A Country House Weekend*, as guest soloist with the Richard Eaton Singers, performing Handel's *Israel in Egypt*, and as performing participant at the world's foremost school of German Lieder, the Franz Schubert Institut in Baden bei Wien, Austria. Ms. Abele currently serves as Instructor of Voice, Lyric Diction and Vocal Pedagogy at the University of Alberta's Department of Music.

Leanne Regehr is a versatile pianist who has worked in opera, choral, recital and symphonic settings across North America. She received a Master of Music degree from the University of Alberta, explored further studies at the Banff School of Fine Arts, the Universitat Mozarteum in Salzburg, the Aspen Music Festival, and completed her Doctor of Music in Piano Performance from Northwestern University. Her principal teachers include Stephane Lemelin, Ann Schein, Alan Chow, and Elizabeth Buccheri. Leanne participated in the inaugural season of Opera NUOVA in Edmonton in 1999 and has since worked as répétiteur for Shreveport Opera, Mercury Opera, and Edmonton Opera. She was a staff pianist for Sherrill Milnes' VoicExperience Program in Orlando, as well as a Coaching Fellow at the Aspen Music Festival for John Corigliano's *The Ghosts of Versailles*. As the Music Director for the University of Alberta's Opera program, Leanne coached productions of Humperdinck's *Hansel and Gretel*, Handel's *Serse*, and Offenbach's *Orphee aux Enfers*. She is currently a piano instructor at The King's University College as well as the accompanist for the Richard Eaton Singers. Leanne freelances as a vocal coach, recital partner, and adjudicator, and looks forward to making her debut as a soloist with the Winnipeg Symphony Orchestra in December of 2012.

Described by Classical Music magazine as a musician of "dazzling commitment and versatility," **Charles Stolte** enjoys a career as a saxophonist and composer. Reviews in the Chicago Tribune laud him as a "talented performer with glossy technique and bluesy charm," and he enjoys frequent support from the Canadian provincial and national governments for his composition projects and performance tours. CBC radio broadcasts his performances and compositions nationally and he and his music enjoy performances across North America and Europe. Dr. Stolte is Associate Professor of Saxophone, Music Theory and Composition at the King's University College in Edmonton, Alberta, Canada and Instructor of Saxophone at Alberta College Conservatory of Music. He holds a Doctor of Music degree in Saxophone Performance from Northwestern University, where he was the first Canadian accepted to the doctoral program in saxophone performance with renowned saxophonist Frederick L. Hemke.



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Programme

Enterprise Quartet

Mourao — **Cesar & Guerra Peixe**

Por una cabeza
(Tango) — **Carlos Gandel**

Garota de Ipanema — **Tom Jobim**
(1927-1994)

University of Albert Saxophone Quartet

Grave et Presto — **Jean River**
(1896-1987)

Academy Strings

Simple Symphony for Strings — **Benjamin Britten**
(1934)

I. Boisterous Bouree
II. Playful Pizzicato
III. Sentimental Sarabande
IIII. Frolicsome Finale

Symphonic Wind Ensemble

Rest — **Frank Ticheli**
Festive Overture — **Shostakovich/arr. Hunsberger**

Enterprise Quartet

Voilin: Guillaume Tardif
Violin: Vladimir Rufino
Viola: Fabiola Amorim
Cello: Amy Nicholson

Saxophone Quartet

Laura Kerslake (Soprano)
Chee Meng Low(Alto)
Dominique Shulhan (Tenor)
Gavin Goodwin (Baritone)

Academy Strings

Violin 1:
Kathlene Pickford
Shuxiang Fang
Kerry Waller
Spillebout Faustine
Cynthia Johnsten
Charles Nokes
Cathy Kucey
* Concert Master Misun Choi
Joni Soans

Violin 2:
Lulu Wang - Violin and Viola
Voilin-Erin Dockery
Violin-Megan Romeril
Violin- Simon Fung
Violin- Khloe Heard

Viola:
Ken Heise
Robert Stewart
Rita Reichbart

Cello:
Nicholas Yee
Remko van der Hurk-
Isis Tse
Andrea Cooke

Bass:
Wesley Brenneis

Symphonic Wind Ensemble:

Flutes:
Katherine Griffith
Crystal Kegler
Lara Hyde
Philippe de Montigny
Jessica Rogers

Oboes:
Noelle Byer
Brenna Hardy

Bassoons:
Emily Tam
Arland Mark

Clarinets:
James Bures
Samuel He
Joshua Iverson
Jessica Ornella
Jacob Struzik
Andrea Tarnawsky
Katherine Brice (bass)
Chee Meng Low (bass)

Saxophones:
Kayla Chambers (Alto)
Gavin Goodwin (Alto)
Kendra Heslip (Baritone)
Eric Tooms (Tenor)

Trumpets:
Ian Kerr
Mackenzie May
Dylan Reap
Heather Richards
Sarah Roberts
Glenn Skelton
Chris Young

Horns:
Peter Clark
Miranda Marks
Cole Van Der Velden
Michael Clark

Trombones:
Lynn Atkin
Jack Erdmann

Euphonium:
Kat Shafers
Dylan Podkowka

Tubas:
Ray Baseraba
Michael Gust

Percussion:
Conrad Auch
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Allyson MacIvor

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0809-EXH-CHS-7779

The University of Alberta Department of Music presents:

LEJANO MEMORIAL CONCERT

Presented by:

The University of Alberta Department of Music
and the Ernesto B. Lejano Music Society
Supporting the University of Alberta
Ernesto B. Lejano
Concerto Competition Award

Sunday, October 21, 2012 3:00 PM

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Lejano Memorial Concert

Supporting the University of Alberta
Ernesto B. Lejano Concerto Competition Award

PROGRAMME

Preludes, Book II: No. 7 Behind a Quiet
In memory, Ernesto Lejano — Howard Bashaw (1957)

Prelude in D flat Major, Op. 11, No. 15 — Alexander Scriabin (1872-1915)

Haley Simons

Quejas ó la Maja y el Ruiseñor — Enrique Granados (1867-1917)

Michelle Marie Santiago

The People United Will Never Be Defeated! — Frederic Rzewski (1938)
Selected Variations

Corey Hamm

~Intermission~

Glimpses — Vivian Fung (1974)

Corey Hamm

16 Waltzes, Op. 39 — Johannes Brahms (1833-1897)

Marnie Giesbrecht and Joachim Segger

Widmung — Robert Schumann (1810-1856)
Transcribed by Franz Liszt (1811-1886)

Michelle Marie Santiago

Please join us for a reception in the Arts Lounge following the program

Born on May 31, 1933, the life of **Ernesto Barrios Lejano** would take him from the Philippines to Spain, United States and Canada. Ernesto Lejano's first piano teachers were German nuns. He later obtained a Bachelor of Music (Performance) degree from the University of Santo Tomas in Manila, a Diploma de Virtuosismo (First Prize) from the Royal Conservatory of Music in Madrid, Spain, a Master of Music Literature and a Doctor of Musical Arts in Performance and Pedagogy at the Eastman School of Music where he studied with the legendary piano pedagogue, Cecile Genhart. As part of the requirements of the DMA, Ernesto Lejano wrote cadenzas to Mozart's piano concertos. Dr. Ernesto Lejano's performing career took him to Spain, Asia, the USA and Canada. He performed with the Manila Symphony, Cultural Center Philharmonic, Eastman-Rochester, Edmonton Symphony, and the University of Alberta Symphony Orchestras. His solo, chamber music and art song recitals/concerts took him to Spain, Asia and North America including the Stratford Festival (Ontario), the National Arts Centre (Ottawa), the Phillips Collection (Washington, D.C.), and Vogel Hall in Milwaukee. His many performances in the province of Alberta as a recitalist/lecturer were recorded and broadcast on radio and television by the CBC and CTV television networks.

Dr. Ernesto Lejano achieved his greatest successes as a piano teacher. After teaching briefly in the Philippines, he became a Visiting Lecturer and Assistant Professor at the University of Kansas in Lawrence, Kansas. He finally joined the Department of Music of the University of Alberta in 1967 where his studio became a mecca of the most promising students producing a succession of distinguished pianists and musicians. His most famous former student is Angela Cheng, now an internationally acclaimed concert and recording artist, adjudicator of major international piano competitions and former Kiwanis Music Festival participant. After his retirement as a full professor, Dr. Ernesto Lejano concentrated on teaching gifted young children, many of them becoming award winners at the Edmonton Kiwanis Music Festival. Menahem Pressler called Ernesto Lejano "one of the most important piano pedagogues in North America". Dr. Lejano's many achievements were recognized by the Alberta Government with a Lifetime Achievement Award (Excellence Category) in 1987. In March 2000, the House of Representatives of the Congress of the Republic of the Philippines passed a "resolution honoring Dr. Lejano, a highly accomplished and internationally known concert pianist and pedagogue for his contributions and legacy in the field of music.

Donations received through this concert will go towards the creation of the **Ernesto B. Lejano University of Alberta Concerto Competition Award** given to the winner of the Concerto Competition held annually by the Department of Music.

Artist Biographies:

Haley Simons is a pianist, chamber musician, educator, and arts education advocate. She has received degrees in piano performance from the University of Alberta, and Rice University in Houston, Texas. Her teachers include Ernesto Lejano, John Perry, Marek Jablonski, Alexandra Munn, and Greta Hansen. Haley is proud to have been a member of the award-winning Hammerhead Consort, along with fellow Lejano alumnus Corey Hamm, and is honoured to have been part of the many commissions, recordings, and performances of such exceptional Canadian composers' works. Dr. Haley Simons is the President and founder of CreativeAlberta, a non-profit organization that encourages and fosters creativity and imagination in the multiple arenas of education, culture, and commerce, as imperatives for our community's social and economic success. As a Board member of the National Creativity Network, Alberta Council of Technologies, and ArtsSmarts, Haley draws on her skills as performance artist, educator, and advocate, in her efforts to create and sustain innovation and creative development in her community and beyond.

Born in Edmonton, **Michelle Marie Santiago** began her music studies at the Alberta College Conservatory of Music (Early Childhood Program). From 1993-2000, Michelle studied with Dr. Ernesto B. Lejano. She holds a Master of Music and a Doctor of Music from the Université de Montréal where she studied with Marc Durand and Paul Stewart. She has also received an ARCT Diploma (Piano Performance) from the Royal Conservatory of Music (Toronto) and a Bachelor of Music with Distinction from the University of Alberta where she studied with Jacques Després. She has also worked with John Perry at the Aspen Music Festival and the Orford Arts Centre; and Julian Martin at the Banff Centre for the Arts and the Gijón International Piano Festival (Spain). Equally accomplished as a collaborative pianist, Michelle has attended the Franz Schubert Institute (Austria) and the Vancouver International Song Institute and is a staff pianist for the Canadian Vocal Arts Institute. She has participated in master classes with Angela Cheng, Anton Kuerti, Robert MacDonald, Peter Hill, Julius Drake, Wolfram Rieger, Rudolf Jansen, and Helmut Deutsch, Robert Holl, Barbara Bonney, Wolfgang Holzmair, and Elly Ameling among others. Michelle regularly plays for the voice classes of Rosemarie Landry, Catherine Sevigny and Julie Daoust at the Université de Montréal and is a staff accompanist at McGill University. Michelle was a prizewinner at the Canadian Federation of Music Teachers Association National Piano Competition, the Canadian Music Competitions, and the Concours de l'Orchestre Symphonique de Montreal. She was also a finalist at the Concours International d'Interprétation de la Mélodie Française de Toulouse (France). She is a recipient of numerous scholarships and grants including those from the University of Alberta, Université de Montréal, the Fonds les Amis de l'Art, and the Anne Burrows Foundation, the Winspear Foundation and the Alberta Foundation for the Arts. For more information, please visit her website, www.mmsantiago.com.

Corey Hamm has commissioned, premiered and recorded over one hundred solo, chamber and concerto works by such Canadian composers as Brian Cherney, Howard Bashaw, James Harley, Chris Paul Harman, Malcolm Forsyth, and composers from all over the world. His beloved teachers include Ernesto Lejano, Marek Jablonski, Stephane Lemelin, Thelma Johannes O'Neill, and Lydia Artymiw. The 2012/13 season will see Hamm give World Premieres of solo piano works written for him by Dorothy Chang, Keith Hamel, Howard Bashaw, Jordan Nobles, and of chamber works written for The Nu:BC Collective by Keith Hamel, David Eagle, Scott Godin (Nu: BC will give performances in Chicago and Toronto). It will also see the first of many World Premieres of new works for erhu and piano written for him and virtuoso erhu player Nicole Li as they embark on an exciting cross-cultural commissioning project of over twenty Chinese and Canadian composers before touring and recording the new works over the next two years in both Canada and China. Hamm recently performed Schoenberg's Pierrot Lunaire with the Music on Main All Stars in Vancouver, and in Mar. and June 2013 he will play Beethoven's Triple concerto and Kurtag's concerto quasi una fantasia, Op. 27 with the Seattle Modern orchestra, as well as three concerts with the VSO on their new music series. He is also editing a Volume of Frederic Rzewski's Piano Music for Dover Publications. Dr. Corey Hamm is Associate Professor of Piano and Chamber Music at The University of British Columbia (UBC) in Vancouver, Canada where he is Director of the UBC Contemporary Players. Dr. Hamm was honoured to be nominated for and awarded the 2008/2009 UBC Killam Teaching Award for Excellence in Teaching. He is on the Piano Faculty of the Summer Institute for Contemporary Performance Practice (SICPP, or Sick Puppy!) at the New England Conservatory in Boston, and Co-Director of the Young Artist Experience (YAE) in Vancouver.

With music described as "evocative" by *The New York Times,* Canadian-born **Vivian Fung** has distinguished herself as a composer with a powerful compositional voice, whose music often merges Western forms with non-Western influences such as Balinese and Javanese gamelan and folk songs from minority regions of China. New projects in the current 2012-2013 concert season include commissions for an orchestral work for Chicago Sinfonietta under Music Director Mei-Ann Chen, a new string quartet for the Banff International String Quartet Competition, a new work for piano for the International Beethoven Project in Chicago, a gamelan work, *Kreasi Mekanik Mainan* for Gamelan Yowana Sari at Queens College in New York, and *Gamelan Grunge* for CONTACT Contemporary Music in Toronto. In September, 2012, Naxos Canadian Classics released the world premiere recording of Vivian Fung's *Violin Concerto, Piano Concerto "Dreamscapes,"* and *Glimpses* for prepared piano, featuring Metropolis Ensemble conducted by Andrew Cyr, featuring violinist Kristin Lee and pianist Conor Hanick. As the recipient of a 2012 Guggenheim Fellowship, Ms. Fung will travel to Southwest China in 2013 for ethno-musicological research to study minority music and cultures in the Yunnan province, continuing research that previously inspired *Yunnan Folk Songs* (2011), commissioned by Fulcrum Point New Music in Chicago with support from the MAP Fund. Born in Edmonton, Canada, Vivian Fung received her doctorate from The Juilliard School in 2002. Ms. Fung began composition studies with composer Violet Archer and piano studies with Ernesto Lejano. Other early influences include her mentors David Diamond, Narcis Bonet, and Robert Beaser. Fung is affiliated with The Juilliard School and is an associate composer of the Canadian Music Centre. Several of Ms. Fung's works have also been released commercially on the Telarc, Çedille, and Signpost labels.Please visit her website, www.vivianfung.net, for more details

While they were both studying piano with Dr. Lejano in Edmonton, **Marnie Giesbrecht and Joachim Segger** "met on a piano bench" at the Shawnigan Lake Summer School for the Arts on Vancouver Island; they have been making music together ever since. Marnie Giesbrecht and Joachim Segger are *Duo Majoya*. Their duo repertoire includes piano duets, organ duets, and duets for organ and piano; concert programs include a broad range of original, commissioned and arranged works. *Duo Majoya* has performed from coast to coast in Canada on concert series, at conventions and in organ festivals. They have performed and given workshops on organ and piano extensively in the United States and Canada.

Educated at the Eastman School of Music in Rochester, N.Y, the University of Alberta and the Mozarteum, Salzburg, Austria, Joachim's teachers include Ernesto Lejano, Helmut Brauss, Kurt Neumüller and Menahem Pressler. In addition to BMus and MMus degrees at Eastman, he received the Performer's Certificate and won the Concerto Competition (Prokofiev Second Concerto). He performed a solo piano Carnegie Recital Hall debut at the age of twenty-one. Dr. Segger is Chair and Professor of Music at The King's University College, Edmonton.

Marnie Giesbrecht studied and concertized as a pianist throughout BMus (U of A), Diploma (Mozarteum, Salzburg) and Master's (Eastman) Degrees. Her piano teachers include Ernesto Lejano, Kurt Neumüller, Isobel Rolston and Barry Snyder. Following organ studies with Jacobus Kloppers and Gerhard Krapf (DMus, U of A), she joined the faculty at the University of Alberta. Professor of Music, Dr. Giesbrecht teaches organ performance, piano and organ literature courses, chamber music, keyboard duos and graduate keyboard seminar.

ACKNOWLEDGEMENTS

Russ Baker
Debra Cairns
Maria and Alfred Fung
Vivian Fung
Marnie Giesbrecht
Corey Hamm
Laura Kerslake
Michelle Marie Santiago
Rachel Santiago
Helve Sastok
Haley Simons
Joachim Segger

DEPARTMENT OF MUSIC
UPCOMING PERFORMANCES:

An Evening of Big Band Jazz Band
Monday, October 22, 2012 8:00PM
The Francis Winspear Centre for Music
University of Alberta/MacEwan University Jazz Band I & II
Tickets: $20 Adults I $15 Seniors I $10 Students available at the door

University Symphony Orchestra
October 28, 2012 8:00PM
Convocation Hall
Admission by donation

Contempo New Music Concert
Friday, November 9, 2012 7:00PM
Admission by donation

Kilburn Memorial Concert Series
Monday, November 19, 2012 8:00PM
Convocation Hall
An annual concert that features renowned Canadian artists, presented through the generosity of the Nicholas Arthur Kilburn Memorial Endowment Fund. The Toronto Consort performing a program titled: The Perfect Ambassador, a story of Renaissance diplomacy in all its shades, with music from England, Spain and France

Thank you for supporting the Department of Music. Word of mouth is our strongest form of publicity. If you enjoyed today's performance, please share your experience with others!

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The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL

William Street - Saxophone

Roger Admiral – Piano

Sunday, September 30, 2012 3:00 PM

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

William Street - Saxophone
Roger Admiral - Piano

This concert is dedicated to the memory of Kalman Kovacs

PROGRAMME

Arabesque III — Ichirô Nodaïra
(1981) (1953)

Für Walter — Toshio Hosokawa
(2010) (1955)

Godba — Uroš Rojko
(1992) (1954)

I.
II.
III.
IV.

Darkness...pines...long wall — Anna Höstman
For solo piano (1972)
(2010)

Worksong 15éme étude — Christian Lauba
For alto solo saxophone (1952)
(2009)

Luz — Thierry Alla
For alto saxophone, piano and pre-recorded electronics (1955)
(1992)

Side B: Adjusted — Andriy Talpash
For alto saxophone and piano (1974)
(2004)

Biographies:

William Street, saxophonist, has performed and lectured in Belgium, Canada, Federation of Russia, France, Great Britain, Japan, Mexico Spain, Taiwan, Thailand, Ukraine and the USA. He tours frequently with pianist Roger Admiral and the *Quatuor International de Saxophones* emphasizing the importance of both solo and chamber music making. Strongly influenced by his former teachers Etheridge, Hemke and Londeix, Street has sought to make heard the music of today's composers in his concerts. He can be heard on compact disc recordings *Sunthesis: Les Septs Iles*, *L'Ensemble International de Saxophones*, *At Your Service* with pianist Sylvia Taylor and the Centaur recording of *Evolution V for five saxophonists* by Marilyn Shrude, with the Chicago Saxophone Quartet. *Tre Vie, Concerto for Saxophone and Orchestra* by Malcolm Forsyth with Grzegorz Nowak and the Edmonton Symphony Orchestra was nominated for a 1999 Juno award and was re-issued in 2009. Other recordings include *Quatuor International de Saxophone LIVE, heliosaxo*, *MY VERY FIRST SOLO* and *Westwind, Canadian Music for Saxophone* with Roger Admiral. Street also participated as jury member for international competitions in Belgium, France, Russia, Thailand, Ukraine and the United States. He served as President of the North American Saxophone Alliance from 1992-1994. His published work includes the English translation of *Hello! Mr. Sax, ou les Paramètres du Saxophone (Leduc)* by Jean-Marie Londeix, "Elise Boyer Hall," and "The Life of Elise Boyer Hall" in *Les États Géneraux Mondiaux du Saxophone*. Anna and William Street translated into English the *Méthode d'étude de Saxophone*, by Jean-Marie Londeix published by Éditions Henry Lemoine in Paris and Bill also served as editorial consultant for the biography *Jean-Marie Londeix, Master of the Modern Saxophone* by James Umble (Roncorp, 2000). Street was appointed Associate Dean of the Faculty of Arts (Student Programs) at the University of Alberta in 2009.

Roger Admiral, Canadian pianist, performs solo and chamber music repertoire spanning the 18th through the 21st century. Known for his dedication to contemporary music, Roger has commissioned and premiered many new compositions. He also performs as part of Kovalis Duo with Montreal percussionist Philip Hornsey. Roger lives in Camrose, Alberta. Roger graduated with a DMUS degree from the University of Alberta, studying with Helmut Brauss.
http://www.rogeradmiral.com/home.html

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THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

MUSIC AT THE WINSPEAR

AN EVENING OF

BIG BAND JAZZ

October 22, 2012 at 8:00 p.m.
The Francis Winspear Centre for Music, Edmonton

University of Alberta / MacEwan University | Jazz Bands I & II
Directors: Dr. Thomas Dust (UAlberta) and Raymond Baril (MacEwan)
With Guest Artist: Professor Jack Wilkins, Fulbright Specialist, Director of Jazz Studies - University of South Florida, Tenor Saxophonist

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An Evening of Big Band Jazz

Jazz Bands I & II

With Guest Artist Professor Jack Wilkins

PROGRAMME

Jazz Band II
Dr. Tom Dust – Director

A Little Minor Booze — Willie Maiden, Arr. Dave Barduhn

Switch In Time — Sammy Nestico

Georgia On My Mind — Hoagy Carmichael, Arr. John Clayton

Featured Soloist: Jack Wilkins

Boogie Stop Shuffle — Charles Mingus, Arr. Andrew Homzy

Smoke Gets In Your Eyes — Otto Harbach & Jerome Kern, Arr. Roger Holmes

Vocal Soloist: Stephanie Savage

Blues In Hoss Flat — Frank Foster & Count Basie, Arr. Mark Taylor

~ INTERMISSION ~

Jazz I
Professor Raymond Baril – Director

Blues In The Basement — Fred Stride

Got The Basie Feelin' — Neal Finn

Featured Soloist: Jack Wilkins

When I Fall In Love — Edward Heyman & Victor Young, Arr. Jerry Nowak

Vocal Soloist: Erica Gorieu

Volando — Joe Gallardo, Arr. Michael Philip Mossman

Black, Brown and Beautiful — Oliver Nelson

Almost Like Being In Love — Alan Jay Lerner & Frederick Lowe, Arr. Lennie Niehaus

Vocal Soloist: Erica Gorieu

Chronometry — Fred Sturm

Featured Soloist: Jack Wilkins

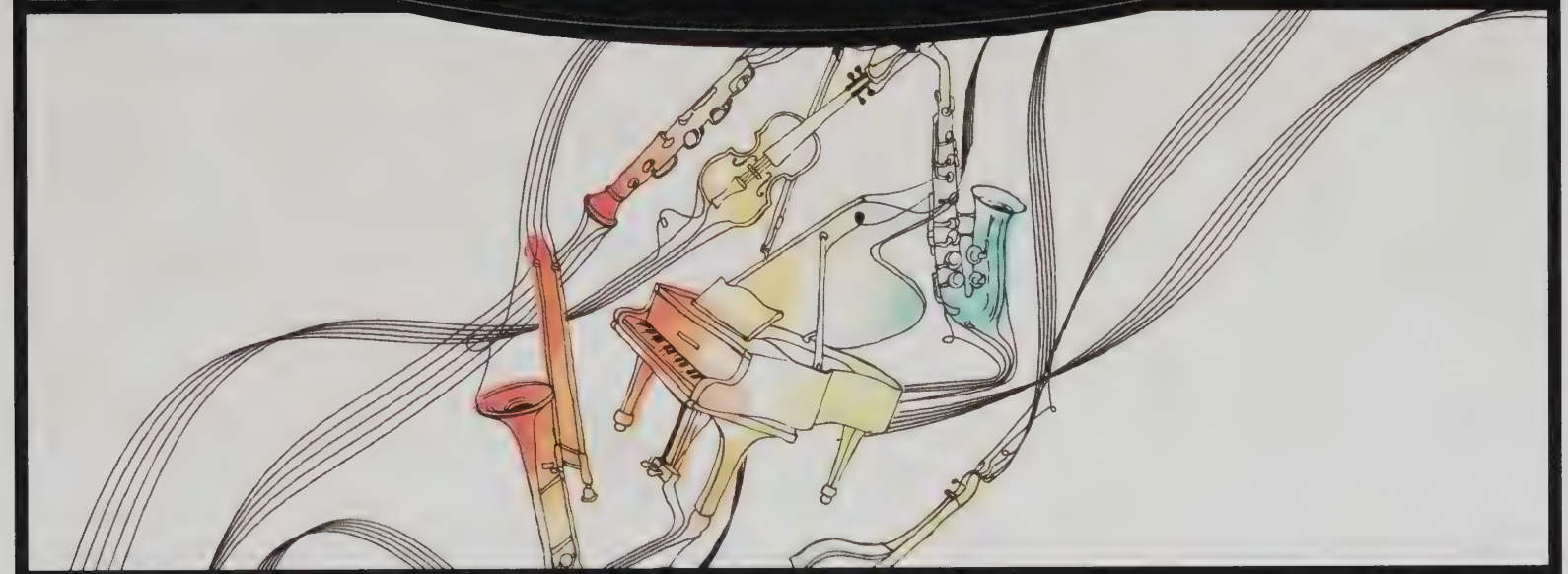
Guest Artist:

Jack Wilkins, directs the USF Jazztet, which has performed at the at the invitation of some of the world's most prestigious jazz festivals including Italy's Umbria Jazz Festival and Tuscany Jazz Festival, Jazz a Juan and Jazz a Vienne in France, the Montreux Jazz Festival in Switzerland, and the North Sea Jazz Festival in the Netherlands. An accomplished saxophonist, Wilkins has released four CDs; Artwork, Ridgelines, Dear Old Stockholm and The Blue & Green Project. Wilkins can also be heard as a featured soloist on the internationally acclaimed recordings by Chuck Owen and the Jazz SURGE. Wilkins has performed and recorded with many jazz greats including: Nat Adderley, J.J. Johnson, Red Rodney, Bobby Shew, Hank Marr, the Nelson Riddle Orchestra, Cleveland Jazz Orchestra, and David Baker's 21st Century Bebop Band. Wilkins has recorded for a number of commercial projects, including John Mellencamp's Scarecrow and Chronicles CDs. A faculty member of the Jamey Aebersold Summer Jazz Workshop for over 20 years, Wilkins also teaches at the Jazzwise Summer Workshops in London, is a Selmer Instrument Company Artist/Clinician, and is the author of Essential Jazz Etudes published by Mel Bay Inc. Wilkins completed undergraduate work at the University of Miami and Appalachian State University and earned his MM in jazz studies from Indiana University.

JAZZ I	JAZZ II
Raymond Baril, director	*Tom Dust, director*
Alto Sax I Eric Toombs (UA)	Trevor Fisher (MU)
Alto Sax II Kendra Heslip (UA)	Lindsay Newman (MU)
Tenor Sax I William Tomcej (UA)	Donovan Eckstrom (UA)
Tenor Sax II Kerstie Dittmann (MU)	
Bari Sax Rhiannon McLeod (MU)	Alex Walden (MU)
Trumpet I Matt Michielin	Joel Moore (UA)
Trumpet II Matt Graham (MU)	Robin Kaluzniak (UA)
Trumpet III Dylan Leap (UA)	Ethan Jones (MU)
Trumpet IV Nathan Samuelson (MU)	Cole Madell (UA)
Trumpet V Sarah Straight (UA)	
Trombone I Sean Bumstead (MU)	Thomas Simpson (UA)
Trombone II Kyle Waldon (MU)	Kevin Pennyfeather (MU)
Trombone III Maureen Murray (UA)	
Bass Trombone Denis St. Onge	
Piano Stephanie Urquhart (MU)	James Anderson (MU)
Guitar Robert Brinton (MU)	Michael Campbell (MU)
Bass Connor Pylypa (MU)	Pat Haiste (MU)
Drums Murray Smith (MU)	Leonard Patterson (MU)
Percussion Colin Cayford	
Voice Erica Gorieu (MU)	Stephanie Savage (UA)

THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

MUSIC AT CONVOCATION HALL



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The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL

ACADEMY STRINGS
"BPM Concert"

Director : Petar Dundjerski

Sunday, October 28, 2012 2:00 PM

DEPARTMENT OF
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Academy Strings

"BPM Concert"

PROGRAMME

Overture to *Ifigenia en Aulide* — C. W Gluck
Andante-Allegro molto-Andante — (Arr. Eduardo J. Argañaraz) (Coda by R. Wagner)

Aria: *O mensch bewein dein Sünde groß*, BWV 622 — J. S. Bach
Adagio assai — (Arr. by Max Reger)

Divertimento I in D, K.136 — W. A . Mozart
Allegro
Andante
Presto

~ Intermission ~

Dances of Transylvania — B. Bartok
"Bagpipers" *Allegretto-Allegro*
"Bear-Dance" *Moderato*
"Finale" *Allegro vivace*

Divertimento III in F, K. 138 — W. A Mozart
Allegro
Andante
Presto

Chacony in g-minor for Strings — H. Purcell
Majestic (not too slow) — (Edited by B. Britten)

Adagio and Fugue in c, K. 546 — W. A. Mozart
Adagio-Allegro

UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

"I believe that my greatest labors have been devoted to seeking a beautiful simplicity. I have avoided making displays of difficulty at the expense of clarity. Simplicity, truth, and naturalness are the great principles of beauty in all artistic manifestations."

—**Christoph Willibald Gluck (1714 –1787)**

Johann Sebastian Bach (1685-1750)

J. S. Bach was some kind of man. In his free time he solved a mean Sontag Zeiten crossword puzzle and fathered many children- some of whom joined soccer teams in order to escape a life of composition.

"O Mensch, bewein dein Sünde gross" (original key Eb) comes from *Orgelbüchlein* ("Little Organ Book"), a collection of chorale preludes which was originally planned as a set of 164 chorale preludes spanning the whole liturgical year. This collection, mostly, plays by the following rules:

- Written in four-voice counterpoint,
- Span exactly the length of the chorale melody; no introductions or codas.

The *Orgelbüchlein* is at the same time a collection of organ music for church services, a treatise on composition, a religious statement and a pedagogical manual.
"A further step towards perfecting this form was taken by Bach when he made the contrapuntal elements in his music a means of reflecting certain emotional aspects of the words. (sic)...And it is entering into it, and not a mere depicting of it. For, once more be it said, in every vital movement of the world external to us we behold the image of a movement within us; and every such image must react upon us to produce the corresponding emotion in that inner world of feeling."

Philipp Spitta 1873, writing about the *Orgelbüchlein* in Volume I of his biography of Bach

Lent BWV 622- "O Mensch, bewein dein Sünde gross"

O man, thy grievous sin bemoan,
For which Christ left His Father's throne,
From highest heaven descending.
Of Virgin pure and undefiled
He here was born, our Saviour mild,
For sin to make atonement.
The dead He raised to life again.
The sick He freed from grief and pain.
Until the time appointed
That He for us should give His Blood,
Should bear our sins' o'erwhelming load,
The shameful Cross enduring.

English translation by Catherine Winkworth

"I am sitting in the smallest room of my house. Your review is in front of me. Soon, it will be behind me."

Max Reger, in a letter to a music reviewer.

Wolfgang Amadeus Mozart (1756-1790)
Mozart curled his own hair.

Adagio and Fugue (1788) was arranged for strings by W.A. Mozart himself, from the c-minor fugue for two piano, K. 426 (1783). The idea of composing using the techniques of Baroque masters may have occurred to Mozart as early as 1782, when he started arranging several fugues by Bach and Handel for string quartet.

"Baron van Suiten [*sic*], whom I visit every Sunday, gave me all the works of Handel and Sebastian Bach to take home with me after I had played them through to him. When Constanze heard the fugues she fell quite in love with them. She will listen to nothing but fugues now.... Having often heard me play fugues off the top of my head, she asked if I had ever written any down, and when I said I had not, she scolded me very thoroughly for not having written anything in this most artistic and beautiful of musical forms...."

W. A. Mozart

"The Adagio alternates a dotted-rhythm reminiscent of a French overture with a more lyrical passage. The theme of the Fugue is strongly rhythmic, with little of Mozart's melodic charm - and yet it has the uniquely Mozartean quality of suggesting a character through gesture and nuance. (sic.)"

Susan Key

"...one of my chief reasons for detesting Edmonton [is the] coarse, slovenly, dissolute Academy Strings musicians. Why, no honest man, of good breeding, could possibly live with them! Indeed, instead of wanting to associate with them, he would feel ashamed of them ... [The Symphonic Wind Ensemble musicians] certainly behave quite differently from ours. They have good manners, are well dressed and do not go to public houses and swill."

W. A Mozart, in a letter of 9 July 1778, to his father
(quote may need further source confirmation)

Divertimentos on this afternoon's programme were composed in early 1772
B. Bartok (1881–1945)

Bartòck was the name of a lesser known, but highly accurate, line of metronomes made in post-WWII Hungary.

The Transylvanian Dances have an interesting history, having begun life as Bartók's Sonatina for piano, a three-movement work of Classical structure founded upon five folk dances. However, the composer used his themes not in the manner of straightforward arrangements, as he had done with so many other folk melodies, but as music with a developmental yield. In fashioning the orchestral version Bartók seemed to have taken a cue from André Gertler, who adapted the Sonatina for violin and piano, with the approval of the composer.

While the sonatina carried subtitles to each of its three movements (I. "Bagpipers"; II. "Bear Dance"; III. "Finale"), the Transylvanian Dances use only tempo markings to denote its three panels, and, of course, retained the same tempo indications from the sonatina -- respectively, Allegretto, Moderato, and Allegro Vivace. The first movement in the Transylvanian Dances uses two folk dance tunes. The first is exotic and playful, the second faster, with ethnic flavors sounding as much Russian as Rumanian. The opening dance is then reprised, but in a more deliberate and boisterous manner.

The middle movement uses but one dance melody, a lively attractive creation that lasts a bit less than a minute. The finale is the longest movement, having a duration of about two-and-a-half minutes. Like the opening panel it features two folk dance tunes, the first a joyous, busy theme whose festive manner seems to augur a colourful, perhaps even bombastic close. The second theme is exotic and just as joyous, featuring imaginative writing for the woodwinds. The themes are reprised and the work ends jubilantly, and without the least bombast.

Robert Cummings

Violin

Misun Choi
Erin Dockery
Shuxiang Fang
Simon Fung
Khloe Heard
Cynthia Johnston
Cathy Kucey
Charles Nokes
Kathleen Pickford
Joni Soans
Kerry Waller
Katherine Wang
Lulu Wang

Viola

Connie Dykstra
Michele Moroz
Rita Reichbart
Robert Stewart

Cello

Andrea Cooke
Isis Tse
Remko van den Hurk
Nicholas Yee

Bass

Wesley Brenneis
Kris Chlebek

Conducted by: Petar Dundjerski

DEPARTMENT OF MUSIC
UPCOMING PERFORMANCES:

Contempo New Music Concert
Friday, November 9, 2012 7:00PM
Admission by donation

Kilburn Memorial Concert Series
Monday, November 19, 2012 8:00PM
Convocation Hall
An annual concert that features renowned Canadian artists, presented through the generosity of the Nicholas Arthur Kilburn Memorial Endowment Fund. The Toronto Consort performing a program titled: The Perfect Ambassador, a story of Renaissance diplomacy in all its shades, with music from England, Spain and France

University Symphony Orchestra
Featuring Tanya Prochazka
Performing the Elgar's Cello Concerto
December 1, 2012 8:00PM
Convocation Hall
Admission by donation

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Chamber Recital

Laura Kerslake – Saxophone

Featuring

Raymond Baril – Alto Saxophone
Gavin Goodwin – Alto Saxophone
Chee Meng Low – Baritone Saxophone
Christopher Mann – Clarinet
Jessica McMillian – Flute
Vladimir Rufino – Violin
Dominique Shulhan – Tenor Saxophone
Cristina Weiheimer – Mezzo Soprano
Mathew Walton – Piano

With Works by

William Albright, Anton Webern, William M. Karlins, Joaquin Nin, and Thierry Escaich

Wednesday, November 7, 2012

8:00 P.M.
Convocation Hall
University of Alberta

Chamber Recital
Laura Kerslake - Saxophone

PROGRAMME

Fantasy Etudes — William Albright (1944-1998)
(1993-1995)

Prelude
A Real Nice Number
Pypes
The Fives for Steve
Phantom Galop
Harmonium
They only come out at Night

Laura Kerslake – Soprano
Raymond Baril – Alto
Dominique Shulhan – Tenor
Chee Meng Low – Baritone

Quartett Op. 22 — Anton Webern (1883-1945)
(1930)

Sehrfsig
Sehr Schwungvoll

Vladimir Rufino – Violin
Christopher Mann – Clarinet
Laura Kerslake – Tenor Saxophone
Mathew Walton - Piano

Introduction and Passacaglia — William M. Karlins (1932 - 2005)
(1990)

Gavin Goodwin – Alto Saxophone
Laura Kerslake – Tenor Saxophone
Mathew Walton - Piano

Le Chant du Veilleur — Joaquin Nin (1879-1949)
(1933)

Cristina Weiheimer – Mezzo Soprano
Laura Kerslake – Alto Saxophone
Mathew Walton - Piano

3 Intermezzi — Thierry Escaich (1965)
(1994)

Jessica McMillian – Flute
Christopher Mann – Clarinet/Bass Clarinet
Laura Kerslake – Baritone/Alto Saxophone

Programme Notes:

American composer, pianist, and organist **William Albright** (1944-1998) studied at the Juilliard School Preparatory Department of Music and the University of Michigan before attending the Conservatoire National Superieur de Musique de Paris where he studied composition with Olivier Messiaen. According to Don C. Gillespie, Albright is cited as being responsible for the revival of classic ragtime, stride piano and boogie-woogie, especially the works of Scott Joplin. Many of his later compositions "often combine a complex rhythmic and atonal style with elements of American popular music." (Gillespie, Oxford)

Albright's *Fantasy Etudes* (1993-1995) for saxophone quartet was commissioned by the PRISM saxophone quartet in 1992. The piece incorporates a variety of extended saxophone techniques and exposes such sounds as highland bagpipes, steam engines, Victorian pump organs, and big band style. Throughout this composition Albright mixes his contemporary compositional techniques with these idiomatic sounds and colours, while exploiting the range and abilities of each saxophonist.

Austrian composer and conductor **Anton Webern** (1883-1945) along with Alban Berg, were **Arnold** Schoenberg's most celebrated students of 12-tone technique. Webern applied the 12-tone technique very rigorously, incorporating it not only in his use of a tone row, but also in his strict use of rhythm and dynamics. (Bailey, Oxford) Furthermore, Webern extended the technique by incorporating the principal of non-repeated tones (Searle, Comprehensive Guide to Saxophone Literature).

Webern's *Quartett Op. 22* (1930) for violin, clarinet, tenor saxophone and piano provides an excellent example of Webern's use of the early serial technique. All four instruments are composed completely independent of one another and the texture is sparse throughout. Where motives exist, they are quite short, often only two note figures. There are very few sections in the work that incorporates unison rhythms or dynamics.

William M. Karlins (1932-2005) was an American composer of contemporary classical music. He studied composition at the Manhattan School of Music and received his PhD from the University of Iowa. His main teachers of composition included Frederick Piket, Phillip Bezanson, Richard Hervig, Stefan Wolpe and Vittorio Giannini. In 1967 Karlins was appointed as a professor of Music Theory and Composition at Northwestern University.

Introduction and Passacaglia was written for William H. Street and Paul Bro in 1990 for alto saxophone, tenor saxophone and piano. It is a one-movement work incorporating an introduction and a passacaglia. The introduction begins with both saxophones playing almost entirely in unison. The Passacaglia which is introduced in the piano, includes nine variations and a finale, followed by a short coda. The piece utilizes extended techniques in the piano and rhythmical canon techniques at times between the all three voices.

Joaquin Nin (1879-1949) was a Cuban pianist and composer born in Havana. As a child he actively toured as a pianist. In 1904 he performed his concert debut in Paris and during his tours he spent most of his time in Spain (Carol Hess, Oxford). Nin began composing later in life and A. Menéndez-Aleyxandre suggests that Nin had an enthusiasm for Spanish Baroque music. This influence is evident in his compositions, along with French impressionism.

In discussing *Le Chant du Veilleur* (1933) Nin states "L'interprète doit aller à la sale de concert la musique sous le bras et l'humilité dans le coeur." Meaning, the performer should arrive at the concert hall armed with the music in hand and humility in their heart. This piece was originally written for piano, mezzo-soprano and violin. Saxophonist Jean-Marie Londeix argues that Nin originally wanted saxophone instead of violin. According to Londeix the original cover of the manuscript proves that saxophone was the first requested instrumentation for this piece. However the violin was originally used until Londeix provided the saxophone transcription forty years later. This work is about a watchman in a bell tower who sees two lovers embracing below. He calls out to the lovers to go their separate ways before the sun ascends into heaven and night falls.

Thierry Escaich (1965) is a French organist and pianist. According to his biography "Thiery Escaich is a unique figure who plays a prominent role in contemporary music creation. He considers facets of his art as inseparable elements converging together in his urge to render a prolific inner world an irrepressible need to express." (Escaich) He currently teaches improvisation and music composition at the Paris Conservatory. His main works are organ compositions but as a composer he is open to all forms and genres.

Trois Intermezzi (1990) written for flute, clarinet and saxophone had its premiere in April 1990 at the École Nationale de Montreuil-sous-Bois (France). The piece incorporates multi-meter and rhythmic hemiola, Escaich exposes the extreme ranges of each instrument while requiring exact execution of rhythmic figures and dynamics.

Acknowledgements:

I would like to recognize and thank the performers: Raymond Baril, Gavin Goodwin, Chee Meng Low, Christopher Mann, Jessica McMillian, Vladimir Rufino, Dominique Shulhan, Mathew Walton and Christina Weiheimer. Their hard work and dedication to the preparation of this concert is appreciated and this recital would not have been possible without their support and assistance.

This recital has been completed in partial fulfillment of the DMus Saxophone Performance Degree

UNIVERSITY OF ALBERTA
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The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL

Contempo New Music Ensemble

November 9th, 2012 7:00 PM

Co-Directors:

Roger Admiral and Andriy Talpash

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UNIVERSITY OF ALBERTA

Contempo New Music Ensemble

Co-Directors: Roger Admiral and Andriy Talpash

PROGRAMME

Cucumber Music (1969) — Donald Jenni (1937-2006)

Michaela Chiste, piccolo and alto flute
Etleka Nyilasi, viola and toy piano
Mathew Walton, piano and celeste
Allyson MacIvor, percussion

Ohne Titel 1-10 (2005) — Peter Ablinger (b. 1959)

Mary Beth Ault, voice
Dylan Reap, trumpet
Marie Krejcar, violin
Eric Toombs, baritone saxophone

Tilbury 2 & 3 (1969) — Christian Wolff (b. 1934)

Mathew Walton, piano
Michaela Chiste, flute
Dylan Reap, trumpet
Marie Krejcar, violin
Kayla Chambers, baritone saxophone

Expo (1970) — Karlheinz Stockhausen (1928-2007)

Daniel Gervais, violin
Kayla Chambers, alto saxophone
Gavin Goodwin, tenor saxophone
Glenn Skelton, radio

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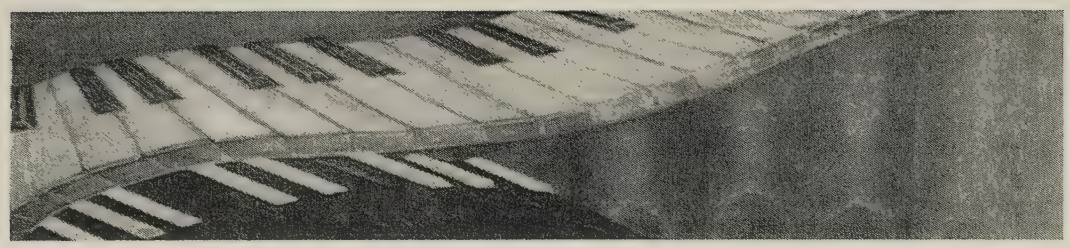

Credentials or <<Think, Think Lucky>> Roman Haubenstock-Ramati (1961) (1919-1994)

Mary Beth Ault, voice
Gavin Goodwin, soprano saxophone
Glenn Skelton, trombone
Daniel Gervais, violin
Allyson MacIvor, vibraphone and tubular bells
Eric Toombs and Etelka Nyilasi, percussion
Mathew Walton, piano
Jane Berry, celesta

DEPARTMENT OF MUSIC UPCOMING PERFORMANCES:

Kilburn Memorial Concert Series
Monday, November 19, 2012 8:00PM
Convocation Hall
An annual concert that features renowned Canadian artists, presented through the generosity of the Nicholas Arthur Kilburn Memorial Endowment Fund. The Toronto Consort performing a program titled: The Perfect Ambassador, a story of Renaissance diplomacy in all its shades, with music from England, Spain and France

Symphonic Wind Ensemble
November 23, 2012 8:00PM
Admission by donation

World Music Sampler
November 24, 2012 7:00PM
Admission by Donation

Concert Choir
November 30, 2012 8:00PM
Admission by Donation

University Symphony Orchestra
Featuring Tanya Prochazka
Performing the Elgar's Cello Concerto
December 1, 2012 8:00PM
Convocation Hall
Admission by donation

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KILBURN MEMORIAL CONCERT

THE TORONTO CONSORT

presents

THE PERFECT AMBASSADOR

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Convocation Hall, University of Alberta
Canada's leading ensemble specializing in the Middle Ages, Renaissance, and Early Baroque music.

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The Perfect Ambassador

The Nicholas Arthur Kilburn Memorial Endowment Fund

PROGRAMME

The Perfect Ambassador

Gran Chacona	Juan Arañés (fl 1620-1649)
Canarios	Anon.
Si amor pone las escalas	Juan del Encina (1468-1530)

The Letters of Instruction

Tant que vivray	Claudin de Sermisy (c 1490-1562)
Suite de Branles	Claude Gervaise (fl 1540-60)
Mon dieu la belle entrée	Anon.

The Dispatch Bag

Fantasia quinto	Alonso Mudarra (c 1510-1580)
Pastyme with good companye	Henry VIII (1491-1547)
O nata lux de lumine	Thomas Tallis (c 1505-1585)
The Scotchman's dance	Anon.
O lusty May	Anon.
Joy to the person of my love	Anon.

The Gifts

Voluntary	Thomas Tomkins (1572-1656)
The stormy winds do blow	Anon.

~ Intermission ~

Teresa of Avila

Recercada Segunda	Diego Ortiz (c1510-c.1570)
Passaba Amor	Anon.
Válame Dios	Anon.
Nigra sum sed formosa	Tomás Luis de Victoria (1548-1611)
Ay, luna, que reluzes	Anon.

The Ambassador and the Library

Epping Forest/ Huntsuppe/The old mole	Anon.
Lord Willoughby's Welcome Home	Anon.
Nutmegs and Ginger	Anon.

The Republic of the World

Gran Chacona	Juan Arañés (fl 1620-1649)

The Toronto Consort

Michele DeBoer, soprano
David Fallis, Artistic Director, tenor
Ben Grossman, percussion, vielle à roue
Katherine Hill, soprano, viola da gamba
Paul Jenkins, tenor, harpsichord, organ
Terry McKenna, lute, renaissance and baroque guitars
Alison Melville, recorder
John Pepper, bass
Laura Pudwell, mezzo-soprano
Programme conceived and scripted by Alison Mackay

UNIVERSITY OF ALBERTA
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The Perfect Ambassador Program Notes

The magnificent portrait by Hans Holbein which decorates our stage this evening portrays two young visitors to London in the spring of 1533. They have been identified as the French ambassador Jean de Dinteville, and his friend Georges de Selve, the Bishop of Lavaur, who acted from time to time as special envoy of Francois I of France to Emperor Charles V and to the Holy See.

The men are surrounded by scientific and musical instruments, globes, books, and the distorted image of a skull which comes into focus when viewed from a point to the right of the painting. These are objects of importance to properly groomed ambassadors, as outlined by many sixteenth-century writers on the subject who advised that members of the diplomatic corps should be moral, deeply cultured, fluent in a variety of languages, and learned in all branches of secular knowledge – astronomy, architecture, geography, mathematics and music.

The connections between renaissance diplomacy and music are richly illustrated in the documents used in preparing tonight's script. These include guidebooks for the identification and education of prospective diplomats, autobiographies and diaries of ambassadors, diplomatic dispatches describing musical performances, and letters of instruction from kings and queens to their representatives abroad.

Most of the composers represented on the programme were associated with the official world of monarchs and their ambassadors. The royal courts were the most important employers of musicians in sixteenth- century Europe, and the rulers themselves were often accomplished performers. Henry VIII was thoroughly educated as a musician by the time he came to the English throne in 1509 and music featured prominently in ceremonies of all kinds at his court – processions, meetings of heads of state, feasts, plays, and special court entertainments. By 1547 Henry had 58 musicians in his employ. He himself played the organ, lute and virginals (a small keyboard instrument in the harpsichord family of plucked instruments). "Pastime with good company" is a charming example of his 34 surviving compositions.

The courts of Europe also maintained royal chapels with rich sacred repertoires of organ solos, motets, masses and music for divine offices such as matins and vespers. The Venetian ambassador reported that Henry heard holy office each day in the queen's chamber. This type of private devotion included music such as "O nata lux", a 10th c. hymn for the office of Lauds on the Feast of the Transfiguration. The choral setting in tonight's concert was composed by Thomas Tallis who served in the royal chapels of Henry VIII, Mary Tudor and Elizabeth I.

Queen Elizabeth was also an accomplished musician whose vanity was piqued by the thought that her cousin Mary Queen of Scots might be a better player on the virginals. The scene is set for the charming encounter between Elizabeth and the Scottish ambassador Sir James Melville with a mixture of Scottish and English airs– an anonymous English country dance tune, and the Scots songs *O Lusty May* and *Joy to the person of my love.*

Elaborate keyboard instruments and lutes were highly esteemed as ambassadorial gifts and musicians often went on diplomatic missions in order to maintain and perform on them. Travel to distant climates and cultures posed unusual challenges – hot and humid climates sometimes caused glue joints to come apart, and performers faced the dilemma of having to turn their backs on host monarchs in order to perform for them at the keyboard. Thomas Dallam, the builder of the organ in King's college Cambridge was sent with the English ambassador on a mission to Constantinople with a 16-foot chamber organ that he built for the Sultan of Turkey as a gift from Elizabeth. Dallam also built the organ of Worcester Cathedral where Thomas Tomkins, composer of the organ voluntary included in our programme, was resident organist.

The music of renaissance Spain is featured in our concert in several contexts. The Chacona which begins and ends the concert was composed by Juan Aranes, who was employed by an early seventeenth-century Spanish ambassador during a mission to the Vatican. A century earlier,the monarchs Ferdinand and Isabella forged diplomatic connections with German, Italian, English and Dutch heads of state in order to consolidate their alliances in the face of French hegemony. In spite of later tensions between the Spanish and English thrones, many Spanish ambassadors in England became famous London characters and the tradition of long-serving resident ambassadors was carried on into the time of Charles V and Philip II. These monarchs, who were deeply cultured and fervently Catholic helped to foster a golden age in Spanish philosophy, art, music and literature, both in the secular realm of Cervantes and in the religious world of Teresa of Avila, whose writings have become monuments of renaissance culture. Teresa is included in our concert because of her role as a travelling ambassador of the Carmelite order, which in 1605 commissioned the building of the church of Santa Maria della Vittoria in Rome. Teresa's fevered mysticism as expressed in her autobiographical works inspired Bernini to create his famous statue of the Ecstasy of Saint Teresa in the Cornaro Chapel of this church. Her poetry was deeply influenced by the language of the Song of Songs, the source for the beautiful motet *Nigra sum sed formosa* by the most famous counter-reformation composer, Tomás Luis de Victoria, also a native of Avila. Teresa of Avila's manuscripts were preserved in one of the great cultural monuments of sixteenth-century Spain, the Escorial library. Many treasures of the Spanish renaissance were also collected for the Oxford University Bodleian Library, named for its generous sponsor Thomas Bodley, the long serving ambassador of the Elizabethan court to the Netherlands. In spite of his fierce English partisanship Bodley used his ambassadorial connections to acquire books and manuscripts from countries around the world in the interest of a cosmopolitan erudition which recognized the literary, scientific and philosophical contributions of many cultures. This was a world view reflected in the quotation which ends our concert, from the lectures of the sixteenth-century Salamanca professor and monk Francisco de Vittoria, considered to be one of the founders of the concept of international law: "We should not doubt that the world as a whole is one community – one single republic possessing the right to prescribe rules for all its members - laws which are equal, just and fitting for all citizens of the world."

Gran Chacona, Part 1

Es chacona un son gustoso de consonancias graciosas que en oyen dole tañer todos mis hueses Retoçan.	Chacona is a pleasant sound of sweet chords and every time I hear it played all my bones frolic.
A la vida, vidita bona *Vida, lamonos a chacona*	*To life, the good life,* *Life, let's go to Chacona*
No ay fraile tan recoxido ni monja tan Relixiosa que en oyendo aqueste son no dexen sus santas oras. Quentase de un relixioso que estando cantando nona en el coro con los frailes dixo acaso vida bona. Y la famo lo pregona.	There is no monk who is so pure nor such a holy nun who when they hear this sound wouldn't leave off praying. They tell of a religious man who was singing nones in the choir with the monks, when by chance he sang out, "Vida bona." And word gets around.
Los frailes quando an oydo esta voz tan sonorosa arriman todos los mantos haçiendo mil cabriolas. Bailaron todo aquel día sin aver comido cosa y si el son no les quitaran baylando fueran agora. Y la fama lo pregona.	The monks when they heard such a sonorous voice wrapped their cloaks around themselves and turned somersaults They danced all that day, not even stopping to eat, and if the sound had not stopped they would be dancing yet, And word gets around.
A la vida ...	*To life...*

Part 2

Tambien se quanta de un cura
que enterrando una pastora
por deçir requiem heternam
dixo acaso vida bona.
El sacristan que a oydo
esta voz tan sonorosa
arrima a un lado la cruz
haçienda mil jerigoncas
y la fama lo pregona.

They also tell of a priest
who was burying a shepherdess:
instead of intoning "Rest in peace."
he cried out "Vida bona."
The sacristan who heard
such a sonorous voice
put the cross off to one side
and did a lot of nonsense.
And word gets around.

Los que llevavan la muerta
puestos de una parte y otra
haçen tantos demeneos
que era cosa milagrosa.
Tambien diçen que la muert

Those who bore the woman's body
standing in two lines,
made such wiggling motions that
it was a wondrous thing.
It is said that this dead woman

alço la caveça toda
queste endemoniado son
a los muertos alborota.
Y la fama pregona.

lifted her whole head,
because this sound, coming from the
devil, causes even the dead to dance
And word gets around.

A la vida...

To life...

Confusos y arrepentidos
de una tan horrible cosa
fueron apedir perdon
al Obispo de Pamplona.
El Obispo que los vida
mandoles cantar docoplas
apenas cantaron una
el Obispo se alborota.
Y la fama lo pregona.

Confused and repentant
of such an awful thing,
they went to ask forgiveness
from the bishop of Pamplona.
The bishop when he saw them
ordered them to sing two stanza:
but after they had sung just one
the bishop started to get agitated.
And word gets around.

Levanto luego el roquete
y bailo más de una ora
alborotando la casa
coçinas salas y alcobas.
Toda la casa contenta
bailaron çinco o seis oras
y al fin detanta alegría
el Obispo los perdona.
Y la fama lo pregona.

He lifted up his skirts and danced
for more than one whole hour,
shaking the whole house,
bedrooms, kitchens, parlors.
Everyone in the place happily
danced this way for five or six hours,
and at the end of such great fun
the bishop forgave them all.
And word gets around.

A la vida ...

To life...

Si amor

Si amor pone las escalas
al muro del coraçón,
¡no ay ninguna defensión!

If Love places ladders
against the wall of the heart
there is no defence!

Si amor quiere dar combate
con su poder y firmeza,
no ay fuerça ni Fortaleza
que no tome o desbarate,
o que no hiera o no mate
al que no se da a presión,
¡no ay ninguna defensión!

If Love wants to give combat,
with its power and fortitude
there is no force or stronghold
which it cannot take or destroy,
or which it cannot control or kill,
which will not yield to the pressure:
there is no defence!

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Friday, January 11, 2013 at 8 pm
Jacques Després (piano), and Andrew Wan (violin)
present *Beethoven's Complete Piano and Violin Sonatas, Part One.*

Saturday, January 26, 2013 at 8 pm
Janet Scott Hoyt (piano) with guests Stephen Bryant (violin), Sue Jane Bryant (viola), Tanya Prochazka (cello), Dennis Prime (clarinet) present *Music Among Friends* featuring chamber music by Brahms.

Saturday, February 2, 2013 at 8 pm
Dennis Prime (clarinet) with guest artists, present *Wind Players.*

Saturday, February 9, 2013 at 8 pm
Guillaume Tardiff (violin), and Roger Admiral (piano) present
Breaking New Paths for Violin.

Saturday, March 2, 2013 at 8 pm
Trio Voce Patricia Tao (piano), Jasmine Lin (violin), and Marina Hoover (cello) present *Piano Trios from Central Europe: Suk, Zemlinsky, Schubert.*

Friday, March 22, 2013 at 8 pm
Faculty composers Dr. Howard Bashaw, Dr. Mark Hannesson, Dr. Scott Smallwood and Dr. Andriy Talpash present *Ultra*, a program of innovative new sonic experiments.

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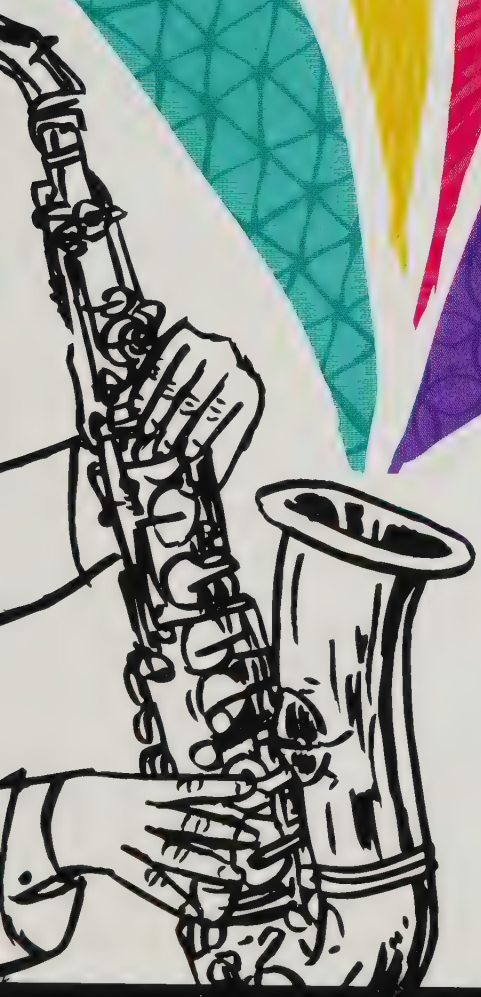
MUSIC AT THE WINSPEAR



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MUSIC AT THE WINSPEAR

SHOWCASING STUDENT TALENT IN A WORLD CLASS VENUE.

Monday, February 4, 2013 at 8 pm
The University Symphony Orchestra presents *Brrrrahms (February, get it?)*.
Conductor: Petar Dundjerski

Sunday, February 10, 2013 at 2 pm
The Symphonic Wind Ensemble and Concert Band present a program of 20th century band arrangements with special high school guests the Northern Alberta Honour Band.
Conductor: Dennis Prime

Friday, April 5, 2013 at 8 pm
The Indian and West African Music Ensembles present a *World Music Sampler.*
Directed by: Sharmila Mathur and Robert Kpogo.

Sunday, April 7, 2013 at 8 pm
The University Symphony Orchestra, Madrigal Singers and Concert Choir present *Mozart Grand Mass in C-Minor.*
Directed by: Petar Dundjerski and Dr. Leonard Ratzlaff

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Sin partidos, con partidos,
con sus tratos o sin trato,
gana y vence en poco rato
la razón y los sentidos;

los sentidos ya vencidos,
sojuzgada la razón,
¡no ay ninguna defensión!

Con halagos y temores,
con su fuerça y su poder,
de los que han de defender
haze más sus servidores,
pues las guardas son traydores
y cometen traÿción,
¡no ay ninguna defensión!

Son sus fuerças tan forçosas
que fuerçan lo más que fuerte,
puede dar vida y dar muerte,
puede dar penas penosas;
a sus fuerças poderosas,
si pone fe y afición,
¡no ay ninguna defensión!

Without asking or with asking,
by agreement or without it,
it overcomes and defeats in short order
both reason and feelings;

reason is subjugated,
there is no defence!

With flattery and fears
with its force and power,
it makes slaves of those who
were supposed to defend,
for the guards are traitors
and commit treason;
there is no defence!

With its forces so powerful
which constrict the strong,
it can give life and give death,
it can give painful troubles;
to its omnipotent forces
it adds faith and ardour;
there is no defence!

Tant que vivray

Tant que vivray en âge florissant,
Je serviray d'amour le dieu puissant,
En faictz, et dictz, en chansons,
et accords.
Par plusieurs fois m'a tenu languissant,
Mais après dueil m'a faict réjouyssant,
Car j'ay l'amour de la belle
au gent corps.

Son alliance
C'est ma fiance:
Son cœur est mien
Le mien est sien:
Fi de tristesse,
Vive lyesse,
Puis qu'en amour a tant de bien.

Quand je la veulx servir, et honorer,
Quand par escripts veux son nom
décorer,
Quand je la veoy, et visite souvent,
Les envieux n'en font que murmurer,
Mais notre amour ne'en sçauroit moins
durer,
Aultant ou plus en emporte le vent.

Malgré envie, toute ma vie
Je l'aimeray, et chanteray,
C'est la premiere, c'est la derniere
Que j'ai servi et serviray.

As long as I live flourishing
I will serve the powerful God of Love
in actions and words, in song
and harmonies.
Many times he kept me languishing
but after mourning made me rejoice
for I have the love of a beautiful woman.

An alliance with her
that is my pledge.
Her heart is mine
and mine is hers.
Away with sadness,
long live joy,
for in love there is so much good.

When I want to serve and honour her,
when with fine words I want to praise her
name,
when I see her and visit her often,
envious people murmur about it,
but our love won't endure any less;

let the wind carry rumours where it will.

Despite envy , all my life
I will love and I will sing,
"She is the first, she is the last
that I serve and will serve."

Mon Dieu la belle entrée

Mon Dieu la belle Entrée
de l'ambassade François!
Les rues etoient bordées
de cent mille bourgeois,
les Prevots de la ville,
les echevins aussi;
en cette belle entrée
n'ont-ils pas reussi?

Au Faubourg Saint Antoine
etoit un beau dais
tout couvert de Bergame
pour en cacher les ais;
la frange etoit si belle
quel' ressembloit fin or;
les sieges toient de meme
qui reluisoient bien fort.

Au bout d'une grande bande
un miracle nouveau;
a une grosse corde
pedoit un grand tableau
ou etait l'effigie
du prevot des marchants,
des echevins de ville
et de bien d'autres gens.

Sur le Pont Notre Dame
en magnifique arroi
tant de petites ecuelles
ils ont placé nos Rois
au milieu des grands homes
tout les bras estendus
portons dessus leaurs tetes
des panniers de fruits crus.

My lord, the glorious procession
of the French ambassadors!
The streets were lined
with one hundred thousand citizens,
the Provosts of the city
and the aldermen also;
in this glorious entry
have they not succeeded?

In the Saint Antoine quarter
was a very beautiful dais
all covered with bergame tapestry
to hide the boards;
the fringe was so pretty
that it looked like pure gold;
the seats were of the same stuff,
which shone brightly.

At the end of the great crowd,
a new miracle:
from a stout rope
hung a huge painting
where there were representations
of the provosts, of the merchants,
the aldermen of the city,
and many others as well.

On the Notre Dame bridge
in magnificent array, on
a great many small platters
they had placed our kings
in the middle of tall men
with their arms stretched out,
carrying upon their heads
trays of fresh fruit.

Passetyme with good companye

Passetyme with good companye
I love, and shall until I dye;
Grugge who wyll, but none deny,
So God be pleeyd, this lyfe wyll I:
For my pastaunce,
Hunt, syng, and daunce,
My hert ys sett;
All godely sport,
To my comfort,
Who shall me lett?

Youth wyll have nedes dalyaunce,
Of good or yll some pastaunce,
Companye me thynketh them best,
All thouts and fantasyes to dygest.
For ydleness,
Ys chef mastres
Of vices all:
Then who can say,
But passe the day
Ys best of all?

Pastime with good company
I love and shall unto I die;
Grudge who will, but none deny
So God be pleased, thus live will I.
For my pastance
Hunt, song, and dance
My heart is set,
All goodly sport
To my comfort
Who shall stop me?

Youth must have some dalliance,
Of good or ill, some pastance;
Company methink then best
All thoughts and fancies to digest:
For idleness
Is chief mistress
Of vices all
Then who can say
But to pass the day
Is best of all?

Company with honeste,
Ys vertu and vyce to flee;
Company ys gode or yll,
But ev'ry man hath hys frewylle;
The best I sew,
The worst eschew,
My mynd shall be:
Vertue to use,
Vyce to refuse,
I shall use me.

Company with honesty
Is virtue and vice to flee;
Company is good or ill
But every man hath his free will.
I seek the best,
I eschew the worst,
My mind shall be:
To use virtue
Vice to refuse,
Thus shall I be.

O nata lux de lumine

O nata lux de lumine, Jesu redemptor saeculi,
Dignare clemens supplicum laudes precesque sumere. Qui carne quondam contegi dignatus es pro perditis,
Nos membra confer effici tui beati corporis.

O light born of light, Jesus the world's redeemer,
Mercifully deign to accept your supplicants' praises and prayers.
Who once deigned to be clad in flesh for the sake of the lost,
Grant us to be made members of your blessed body

Te vox paterna caelitus,
suum vocavit filium,
Quem nos fideli pectore regem fatemur caelitum.
Concede nobis quaesumus almis micare moribus,
Ut ad polorum gaudia bonis vehamur actibus.

The Father's voice from heaven called you his Son,
Whom we with faithful heart confess the king of heaven's hosts.
Grant us, we pray, to shine in holiness of life
That by good works we may be borne to heaven's joys.

O lusty May

1. O lusty May with Flora quene
the balmy drops from Phebus schene
Preluciand bemes befoir the day, the day,
be that Diana grow is grene
thru glaidnes of this lusty May.

3. All luvaris that ar in cair
to thair ladeis thay do repair
in fresch mornyings befoir the day,
befoir the day, the day
and ar in mirth ay and mair,
thru' glaidnes...

2. Birdis on bews of ev'ry birth
rejosing notes, makand thair mirth
richt plesandly upoun the spray,
upoun the spray, the spray,
with flurissings our field and firth
thru' glaidnes...

4. Of all the moneths of the year
to mirthful May there is no peer
Hir glistring garments are so gay,
they are so gay, so gay.
You luvars all mak mirrie cheer
thru' glaidnes...

Joy to the person of my love

1. Joy to the person of my love
altho she me disdain.
Shall I lose the sight of
my joy and heart's delight?
Or shall I leave my sute?
Oh woe is me that ever I did see
the beauty that did me bewitch.
Fixt are my thoghts and may not move
and yet I love in vain.
Shall I strive to touch?
Oh, no, it were too much:
She is forbidden fruit.
Yet outlace! I must forgo that face
the treasour esteem'e so much.

2. O shal I range into some dale
or to the mountains mourn?
Sad echoes shal resound my tale.
Ah, whither shall I turn?
Shal I by her live no life to me will give
but deeply wounds my heart?
If I flee away, ah, will she not cry, Stay!
My sorrows to convert?
Oh, no, no, no, she will not once say so
but comfortless I must be gone.
Yet though she be so thrawart unto me
I'le love her or I will love none

3. A thousand good fortuns fal to her share
although she hath rejected me
and fill'd my sad heart full of dispaire
yet ever shall I constant be,
For she is the Dame my tongue shall ever name
fair branch of modestie,
choise of heart and mind, oh, were she half so kind
then would she pitie me.
Sweet, turn at last, be kind as thou art chast
and let me in thy bosom dwell.
So shall we gain the pleasur of love's pain.
Till then, my deirest deir, farewell.

Stormy Winds

1. You gentle folk of England
that lives at home at ease
Full little do you think upon
the dangers of the seas
Give ear unto the Mariners
And we will plainly show
The cares and all the worries when
The stormy winds do blow

2. All you who'd go upon the seas
Must bear a valiant heart
For when you feel the bracing breeze
You must not shake or start
You may no be faint-hearted
In the rain or hait or snow
And never shrink for fear we'll sink
When the stormy winds do blow

3. We visit foreign potentates
in all their pong and glory
We brave the brigand reprobates
the pirates grim and glory
To guard our nation's honour
we our safety will forego
An ocean grave we'll gladly brave
when the stormy winds do blow

4. We'll sail to foreign shores amain
to purchase spices rare
We sometimes gain to France or Spain
for wines beyond compare
While gallants are carousing all
in taverns in a row
It's then we sweep all o're the deep
when the stormy winds do blow

5. The lawyer and the userer
That sits in gowns of fur
In closets warm can take no harm
Abroad they need not stir
When winter fierce with cold doth pierce
And beats with hail and snow
We pray to be sure we'll all endure
When the stormy winds do blow

6. When we return to England with
our wages for our pains
The vintner and the tapster both
will help to share our gains
We'll call for liquor roundly and
we'll pray before we go,
We'll rant some more and roar on the
shore when the stormy winds do blow

Pasaba Amor

Pasaba Amor, su arco desarmado,
los ojos bajos, blando y muy modesto;
dejábame ya atrás muy descuidado.
¡Cuán poco espacio pude gozar esto!
Fortuna, de envidiosa, dijo luego:
-"Teneos, Amor. ¿Por quépasáis tan presto?"
Estaba ciego Amor, mas bien me vido;
tan ciego le vea yo que a nadie vea.
que así cegó mi alma y mi sentido.

Love passed by with his brow
unsheathed, his eyes downcast, mild and
modest, he carelessly left me behind.
How little time I had to enjoy!
Envious Fate then said,
"Stay, Love, why leave so soon?"
Love was blind, but he saw me well
enough. I, who sees no one, saw him
blindly, and so he blinded my soul and
senses.

Válame Dios

Válame Dios, que los ángeles buelan,
válame Dios, que saben volar!
Angeles del cielo vi que por el ayre,
con lindo donayre, hacían su beulo,
y con gran consuelo cantan y buelan.
Válame Dios...
Hazen mill mudanzas
cantan mill canciones,
y con varios sones
resuenansus danzas;
dan mill alabanzas,
cantan y buelan.
Válame Dios...

Lord bless me, how the angels fly,
bless me, how they know how to fly!
I see the heavenly angels in the air
with graceful charm making their flight
and with great delight they sing and fly
Lord bless me...
They make a thousand turns,
they sing a thousand songs,
and with myriad tones
their dances resound;
they sing a thousand praises,
they sing and fly.
Lord bless me...

Nigra sum sed formosa

Nigra sum sed formosa,
filia Jerusalem.
Ideo dilexit me rex
et introduxit me in cubiculum suum
et dixit mihi:
surge amica mea, et veni
jam hiems transiit
imber abiit et recessit,
flores apparuerunt in terra nostra,
tempus putationis advenit.

I am black but beautiful,
daughters of Jerusalem.
Therefore the king delights in me
and he hath brought me into his chamber
and said to me:
Arise my love and come away
for the winter is passed,
the harsh rains are over and gone,
flowers appear in our land,
the time of pruning is come.

Ay luna que reluzes

Ay luna que reluzes,
toda la noche m'alumbres!
Ay luna que reluzes,
blanca y plateada,
la llena de gracia
toda la noche m'alumbres!
Ay luna tan bella,
alúbresme a la sierra.

Ah bright shing moon,
may you illuminate me all through the
night! Ah bright shining moon,
white and covered in silver
full of grace,
may you illuminate me throughout the
night! Ah moon so beautiful,
may you illuminate me on the
mountaintop.

Lord Willoughby

The fifteenth day of July,
with glistering speare and shield,
A famous fight in Flanders
was foughten in the field:
The most courageous officers
was English Captains three;
But the bravest man in Battel
was brave Lord Willoughby.

For seven hours to all men's view
this fight endured sore,
Until our men so feeble grew
that they could fight no more:
And then upon dead Horses
full savourly they eat,
And drank the puddle water,
they could no better get.

The sharp steel-pointed Arrows,
and Bullets thick did flye,
Then did our valiant Souldiers
charge on most furiously:
Which made the Spaniards waver,
they thought it best to flee,
They fear'd the stout behaviour
of brave Lord Willoughby.

Then quoth the Spanish General,
"Come let us march away,
I fear we shall be spoiled all,
if here we longer stay:
For yonder comes Lord Willoughby,
with courage fierce and fell,
He will not give one inch of way,
for all the Devils in Hell."

And then the fearful enemy
was quickly put to flight,
Our men pursued courageously,
and caught their forces quite:
But at last they gave a shout,
which ecchoed through the sky
"God and St. George for England!"
the conquerors did cry.

This news was brought to England,
with all the speed might be,
And soon our gracious Queen was told
of this same victory:
"O this is brave Lord Willoughby,
my love that ever won,
Of all the Lords of honour,
'tis he great deeds hath done."

Then courage, noble English men,
and never be dismaid,
If that we be but one to ten,
we will not be afraid
To fight with forraign Enemies,
and set our Nation free,
And thus I end the bloody bout
of brave Lord Willoughby

The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL

University of Alberta Symphonic Wind Ensemble

Dr. Dennis Prime, Conductor

Music from the Great White North

Friday, November 23, 2012 8:00 PM

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Music of the Great White North

University of Alberta Symphonic Wind Ensemble

Dr. Dennis Prime, Conductor

PROGRAMME

O Canada	Calixa Lavalee Arr. A. Gilliland
Quebec Folk Fantasy	Howard Cable Arr. W.J. Duthoit
Lyric Essay	Donald Coakley
Fall Fair	Godfrey Ridout Arr. R. Benson

Michael Clark, Conductor

~ INTERMISSION ~

Watchman, Tell us of the Night	Mark Camphouse
The Sword and the Crown	Edward Gregson

Biographies:

One of Canada's busiest composers, **Allan Gilliland** was born in Darvel, Scotland in 1965. Based in Edmonton (Alberta), he has written music for orchestra, choir, brass quintet, wind ensemble, big band, film, television, and theatre. His music has been performed, recorded, or broadcast by ensembles around the world including orchestras in Edmonton, Vancouver, Winnipeg, Kitchener-Waterloo, Berkeley, and Rochester, as well as the Boston Pops, Canadian brass, Camerata Romeau (Havana), St. Lawrence String Quartet, The Scottish Chamber Orchestra, Edinburgh String Quartet, and the brass section of the New York Philharmonic.

For five years (1999-2004) he was Composer-in-Residence with the Edmonton Symphony Orchestra, writing 11 works for the ESO including concerti for violin, trumpet, two harps, piano, and clarinet. He has also been Composer-in-Residence at the Festival of the Sound in Parry Sound (Ontario), and the Colours of Music Festival in Barrie (Ontario). Other highlights include: *The Winspear Fanfare* composed for the 1997 opening of the Francis Winspear Centre for Music in Edmonton; the one-act operas *Hannaraptor* and *The Untimely Death of Whatsisname;* the musicals *The Seventh Circle* and *Dead Beats*; and *Dreaming of the Masters III*, a trumpet concerto written for Jens Lindemann and given its American premiere by Jens and the ESO at Carnegie Hall. In 2002, his orchestral work *On the Shoulders of Giants* took First Prize at the prestigious Winnipeg Symphony Orchestra's Centara New Music Festival Composers Competition. Allan has also won composition contests sponsored by Pro Coro Canada and the Alberta Band Association, as well as First Place in the Jean Coulthard Competition for Composers, and the Lydia Pals Composers Competition. Allan holds a diploma in Jazz Studies (trumpet) from Humber College, a Bachelor of Music degree in performance and a Master of Music degree in composition from the University of Alberta, and is currently pursuing a PhD in Composition from the University of Edinbourgh. His teachers have included Violet Archer, Howard Bashaw, Malcolm Forsyth, and Nigel Osborne. Allan has taught at the University of Alberta, the University of Edinbourgh, and Red Deer College. He is presently Chair of the Music Department at MacEwan University in Edmonton, where he lives with his wife and two children.

Howard Cable has enjoyed a diverse musical career spanning over 60 years. His contribution to the musical life of Canada has been recognized through his appointment as a Member of the Order of Canada and by receiving an Honorary doctorate of Fine Arts from the University of Lethbridge, Alberta. After completing studies in Toronto under such celebrated teachers as Sir Ernest MacMillan and Healey Willan, he began a career composing, arranging and conducting radio dramas and variety programs for the CBC. On television he was Music Director and arranger for many celebrated telecasts. He has appeared across Canada in all the major arts festivals and is a featured Guest conductor of Canadian Symphony orchestras each season.

Howard has worked with Ella Fitzgerald, Jim Carrey, Tony Bennett, Bob Hope, Richard Rodgers and many others. He was also commissioned to score and conduct "Saturday's Game", the first ever theme for Hockey Night in Canada in 1951/52. His compositions and arrangements can be heard worldwide on numerous recordings. The Howard Cable Concert Band was featured on CBC Radio on Sunday nights for three summers between 1952 and 1954. Composer, conductor and arranger, Howard wrote *Quebec Folk Fantasy* and *Snake Fence Country* for these broadcasts. The shows were also picked up by Mutual Broadcasting in the United States. Through this exposure, Cable's music came to the attention of Chappell and Co in New York and they published these 2 pieces. Their publication in the series Chappell's Army Journal brought these arrangements to bands all over the world.

Donald Coakley studied at the Crane School of Music at the State University of New York in Potsdam, New York, the School of Music at Temple University and the Philadelphia Conservatory of Music. While studying at the Conservatory, he was a composition student of Vincent Persichetti and studied trombone with Henry Charles Smith, principal trombone for the Philadelphia Orchestra. Following graduate school, he taught at Cardinal Dougherty High School in Philadelphia, and also served as conductor of the Camden Choral Arts Society in Camden, New Jersey. After a successful tenure at Cardinal Dougherty, Coakley joined the faculty of the School of Music at Temple University.

In the early 1970s, Coakley was invited to join the Music Department of the Scarborough School System, becoming Assistant Coordinator of Music shortly thereafter. As such, he was responsible for the elementary instrumental music program in Scarborough. He also headed the instrumental wing at the Scarborough Music Camps, and founded the Scarborough Schools Symphony Orchestra as well as overseeing four other All-City instrumental ensembles.

Donald Coakley has written successfully for school, university and professional groups. He is a member of the Canadian League of Composers and an Associate Composer with the Canadian Music Centre. IN 1977, Coakley received the Distinguished Service to Education Award from the State University of New York; and in 1995 he received the Anson Taylor Award for excellence in teaching from the Scarborough Board of Education.

Lyric Essay by **Donald Coakley** is written in a neo-romatic style. It is a slow, reflective work with much opportunity for musical expression.

Godfrey Ridout, LL.D., F.R.C.C.O. was born in Toronto May 6, 1918 and died on November 24, 1984. His interest in music was kindled early by being taken to concerts of the newly reformed Toronto Symphony Orchestra. He received his musical education in Toronto under Ettore Mazzoleni, Charles Peaker and Healey Willan. He was appointed to the staff of the Toronto Conservatory of Music (now the Royal Conservatory) in 1939 and to the Faculty of Music, University of Toronto, in 1948 where he was an Associate Professor. He retired from the University's Faculty of Music in 1982. Often described as old-fashioned in his musical tastes, Ridout achieved his first musical success in 1938 with Ballade for Viola and String Orchestra. He enjoyed popular music, and composed many drama scores for Canadian Broadcasting Corporation Radio and film scores for the National Film Board early in his career

Moved by the formation of the State of Israel, he wrote Esther, a dramatic symphony that critics lauded. He won further acclaim in 1953 with Holy Sonnets and in 1959 with Music for a Young Prince, dedicated to Prince Charles. His list of music is long and encompasses almost every musical form. "The collections of his writings include commentaries on new Canadian music from the Canadian Review of Music and Art and Here and Now written in the 1950s, his Canadian Music Journal articles on such figures as MacMillan and Willan, and a witty personal reminiscence of musical Toronto in his youth, published in the University of Toronto Quarterly. Godfrey is properly characterized as a conservative traditionalist. His view of musical literature was, if not narrow, certainly selective, but students can testify that the works he admired he knew thoroughly. He had an unusually well-cultivated sense of English language expression and his manner was a quietly correct one. But counterbalancing his adherence to traditional values were, in his teaching, a liberalist's tolerance for ideas presented in open discussion, and, in his personality and his creative work, often an irrepressible boyishness and sense of fun. To Godfrey there was room for deep sentiment and mysticism in his music but also for the sheer fun of tootling on four piccolo." **John Beckwith (1984)**

Ridout was commissioned by the CBC to write an Overture for an Occasion but during the composing process the ideas that kept coming to him were not the typical solemn images associated with important world events. He was drawn to the images of Canada's fall fairs. The composer said I couldn't get fall fairs out of my head. I used to go to the fair at Lakefield when I was a kid, and what I remember best is the dust. There were horse races and dust, a ferris wheel and dust, sideshows and dust. The resulting work *Fall Fair* - is a short, striking, and characteristic work which employs a dancing tempo, a band effect to evoke several different musical colours. This small overture, which is approximately six minutes long, has become one of the most widely-known *(and performed)* Canadian works. *Fall Fair* was premiered by the Canadian Broadcasting Corporation Symphony Orchestra at the United Nations Day ceremonies in the Great Hall of the UN General Assembly (New York) on Tuesday, October 24, 1961. This ceremony was held to commemorate the 15th Anniversary of the signing the United Nations Charter. The archival recording featured here is the CBC broadcast of the premiere with Lorne Green announcing.

Mark Camphouse is currently Associate Professor of Music and Director of Bands at Radford University in Virginia. He also serves as conductor of two Virginia-based professional ensembles: the New River Chamber Winds and Skyline Brass. Previously, Camphouse served as Music Director of the New Mexico Music Festival at Taos. His music has been performed by such distinguished ensembles as the U.S. Marine Band, U.S. Army Band, Her Majesty's Royal Marine Band, Dallas Wind Symphony, and Northshore Concert Band. His formal musical training was received at Northwestern University.

Mr. Camphouse was named winner of the 1991 National band Association (NBA) Composition Contest, runner-up in both 1986 and 1988 for the American Bandmasters Association (ABA) Ostwald Composition Contest, Regional Finalist in the 1992 White House Fellowship Competition, and received the 1991 Radford University Dedmon Award for Professional Excellence.

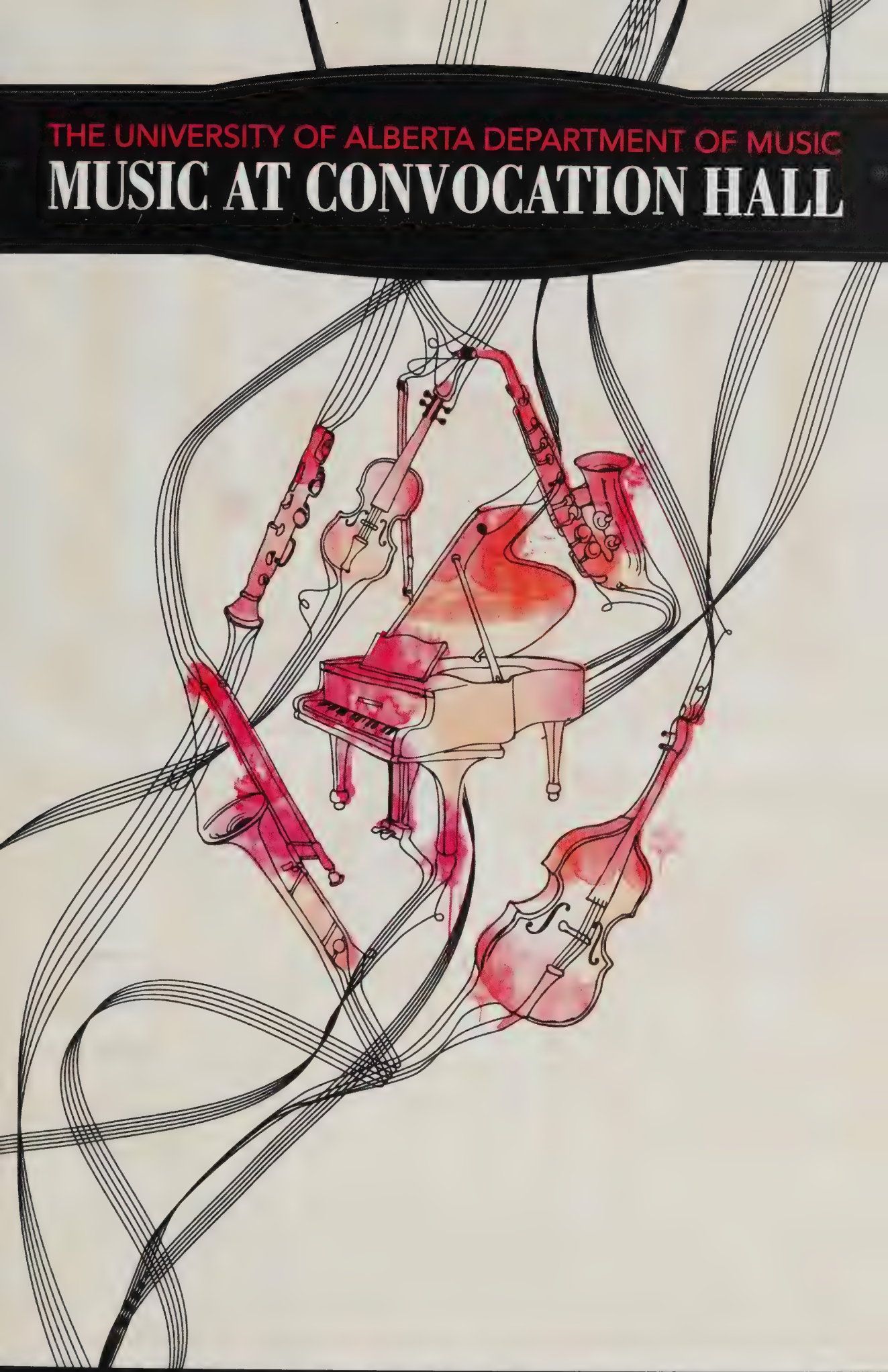
Watchman Tell Us of the Night is the first work Mr. Camphouse has published with the Nell A. Klos Music Company. A hymn for all children, *Watchman, Tell Us of the Night* portrays the loneliness, loss of innocence and yet enduring hope of the survivor of child abuse. The work is a musical tribute to survivors, often dreamlike in nature, as seen through the eyes of the child. With this work, Mr. Camphouse respond to the shockingly widespread national tragedy of child abuse. Victims often suffer life-long effects mentally, physically, and socially. This shameful societal illness must be faced openly, honestly, and compassionately. *Watchman, Tell Us of the Night* was commissioned by the St. Louis Youth Wind Ensemble, Milton Allen, Conductor and is dedicated to the composer's twin daughters, Beth and Briton.

Watchman, tell us the night. For the morning seems to dawn;
Traveler, darkness takes its flight; Doubt and terror are withdrawn.
Watchman, let thy wanderings cease; His thee to thy quiet home
Traveler, yes; it brings the day. Healing wholeness now has come!

Edward Gregson has proved himself to be on of this country's most versatile composers, having written orchestra, instrumental, chamber and choral music, as well as music for the theatre, film and television. He enjoys an international reputation for his wind and brass compositions and his concerti for horn, tuba, trumpet and trombone are established repertoire in many countries. He is active as a conductor of contemporary music at home and abroad, is a Reader in music at Goldsmiths' College, University of London and is a visiting Professor of Composition at the Royal Academy of Music.

THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

MUSIC AT CONVOCATION HALL



UNIVERSITY OF ALBERTA
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THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

MUSIC AT CONVOCATION HALL

CLASSIC SERIES PRESENTING FACULTY TALENT AND GUEST ARTISTS.

Monday, November 19, 2012 at 8 pm
Kilburn Memorial Concert: The Toronto Consort presents
The Perfect Ambassador.
Free Admission.
Secure seats through 780-492-3263 or www.music.ualberta.ca

Friday, January 11, 2013 at 8 pm
Jacques Després (piano), and Andrew Wan (violin)
present *Beethoven's Complete Piano and Violin Sonatas, Part One.*

Saturday, January 26, 2013 at 8 pm
Janet Scott Hoyt (piano) with guests Stephen Bryant (violin), Sue Jane Bryant (viola), Tanya Prochazka (cello), Dennis Prime (clarinet) present *Music Among Friends* featuring chamber music by Brahms.

Saturday, February 2, 2013 at 8 pm
Dennis Prime (clarinet) with guest artists, present *Wind Players.*

Saturday, February 9, 2013 at 8 pm
Guillaume Tardiff (violin), and Roger Admiral (piano) present
Breaking New Paths for Violin.

Saturday, March 2, 2013 at 8 pm
Trio Voce Patricia Tao (piano), Jasmine Lin (violin), and Marina Hoover (cello) present *Piano Trios from Central Europe: Suk, Zemlinsky, Schubert.*

Friday, March 22, 2013 at 8 pm
Faculty composers Dr. Howard Bashaw, Dr. Mark Hannesson, Dr. Scott Smallwood and Dr. Andriy Talpash present *Ultra*, a program of innovative new sonic experiments.

Convocation Hall is one of Edmonton's oldest performance venues, located in the Old Arts Building on the North University of Alberta campus.
Tickets: $20 Adults | $15 Seniors | $10 Students
available at the door and by phone 780-492-3263
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THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

MUSIC AT THE WINSPEAR

THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

MUSIC AT THE WINSPEAR

SHOWCASING STUDENT TALENT IN A WORLD CLASS VENUE.

Monday, February 4, 2013 at 8 pm
The University Symphony Orchestra presents *Brrrrahms (February, get it?).*
Conductor: Petar Dundjerski

Sunday, February 10, 2013 at 2 pm
The Symphonic Wind Ensemble and Concert Band present a program of 20th century band arrangements with special high school guests the Northern Alberta Honour Band.
Conductor: Dennis Prime

Friday, April 5, 2013 at 8 pm
The Indian and West African Music Ensembles present a *World Music Sampler.*
Directed by: Sharmila Mathur and Robert Kpogo.

Sunday, April 7, 2013 at 8 pm
The University Symphony Orchestra, Madrigal Singers and Concert Choir present *Mozart Grand Mass in C-Minor.*
Directed by: Petar Dundjerski and Dr. Leonard Ratzlaff

The Francis Winspear Centre for Music is located in downtown Edmonton at 4 Sir Winston Churchill Square.
Tickets: $20 Adults | $15 Seniors | $10 Students
available at the door and by phone 780-492-3263
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UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

Notes from the composer: In 1988 I was commissioned by the Royal Shakespeare Company to write the music for The Plantagenets trilogy, directed by Adrian Noble in Stratford-upon-Avon. These plays take us from the death of Henry V to the death of Richard III. Later, in 1991, I wrote the music for Henry IV parts 1 and 2, again in Stratford. All of these plays are concerned with the struggle for power (the crown) through the use of force (the sword) and they portray one of the most turbulent periods in the history of the British monarchy. When the Royal Air Force Music Services commissioned me to write a work especially for their British tour in 1991 I immediately thought of turning to his music and transforming some of it into a three-movement suite for symphonic band.

The first movement opens with a brief fanfare for two antiphonal trumpets (off-stage), but this only acts as a preface to a *Requiem aeternam* (the death of Henry V) before changing mood to the English army on the march to France; this subsides into a French victory march, but the English army music returns in counterpoint. Finally, a brief reminder of the *Requiem* music leads to the triumphal music for Richard Plantagenet, Duke of York, father of Edward IV and Richard III (the opening fanfare transformed). The second movement takes music from the Welsh Court in Henry IV (part 1) which is tranquil in mood; distant fanfares foreboding battles to come are heard, but the folk tune is heard three times in different variations and the movement ends as it began with alto flute and gentle percussion. The final movement starts with two sets of antiphonally placed timpani, drums and tam-tam, portraying the 'war machine' and savagery of battle. Trumpet fanfares and horn calls herald an heroic battle theme which, by the end of the movement, transforms itself into a triumphant hymn for Henry IV's defeat of the rebellious forces. This work is dedicated to Adrian Noble and the Royal Shakespeare Company.

University of Alberta Symphonic Wind Ensemble

Flute:
Philippe de Montigny - Edmonton, AB
Katherine Griffith - Sherwood Park, AB
Lara Hyde - Lacombe, AB
Crystal J. Kegler - Ardrossan, AB
Jessica Rogers - Edmonton, AB

Oboe:
Noëlle Byer - Edmonton, AB
Brenna Hardy - Edmonton, AB

Bassoon:
Emily Tam - Hong Kong
Arland Mark - Victoria, BC

Clarinet:
Katherine Brice - Luseland, SK
James Bures - Edmonton, AB
Samuel He - Edmonton, AB
Joshua Iverson - Wainwright, AB
Chee Meng Low - Kuala Lumpur, Malaysia
Jessica Ornella - Sylvan Lake, AB
Jacob Struzik - Edmonton, AB
Andrea Tarnawsky - Sherwood Park, AB

Saxophone:
Kayla Chambers - Red Deer, AB
Gavin Goodwin - Edmonton, AB
Kendra Heslip - Okotoks, AB
Eric Toombs - Okotoks, AB

Trumpet:
Ian Kerr - Devon, AB
Mackenzie May - Calgary, AB
Dylan Reap - Edmonton, AB
Heather Richard - Edmonton, AB
Sarah Roberts - Edmonton, AB
Glenn Skelton - Calgary, AB
Chris Young - Fort St. John, BC

Horn:
Peter Clark - Onoway, AB
Miranda Marks - Sioux Falls, USA
Cole VanDerVelden - St. Albert, AB
Zachary Vogel - Edmonton, AB

Trombone:
Lynn Atkin - Edmonton, AB
Jack Erdmann - Edmonton, AB
Brett Feland - Edmonton, AB

Euphonium:
Dylan Podkowka - Edmonton, AB
Katherine Schäfers - Mornville, AB

Tuba:
Raymond Basaraba - Ardrossan, AB
Michael Gust - Edmonton, AB

Percussion:
Conrad Auch - Calgary, AB
Will Brophy - Edmonton, AB
Amanda Chung - Edmonton, AB
Allyson MacIvor - St. Albert, AB
Julia Tremblay - Bonnyville, AB

Piano:
Da Young Yoon - Edmonton, AB

Harp:
Samantha Spurrier- Edmonton, AB

Director:
Dr. Dennis Prime

Graduate Assistant Conductor:
Michael Clark

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

1800-EXPLORE-1770

The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL

World Music Sampler

November 24, 2012 7:00 PM

Featuring: The University of Alberta

West African Music Ensemble,
Indian Music Ensemble and
Middle Eastern and North African Music Ensemble

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

World Music Sampler

WAME, IME, MENAME

PROGRAMME

West African Music Ensemble

Robert Kpogo: Instructor
Dr. Wisdom Agorde: Instructor
Shumaila Hemani: Teaching Assistant
Wei (Maggie) Li: Volunteer Assistant
Grace Chapman: Volunteer Assistant

The West African Music Ensemble, studies the polyphonic and polyrhythmic music of West Africa with particular focus on the Music of Ewe people of Ghana, Togo and Benin. This music combines song, dance, and percussion. As each component is crucial to the experience of Ewe music, all members participate as dancers, singers, and drummers. Founded in the fall of 1999 by Michael Frishkopf, the West African Music Ensemble is regularly featured in the Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week as well as occasional special events. The Ensemble is fortunate to own a complete set of authentic West African instruments for use by registered members of the group.

West African Music Ensemble dances

1. **Gahu/agahu** was created by the Egun speaking people of Benin. Its popularity spread to the Badagry area of Nigeria where Ewe fishermen encountered it and shared it, with their people upon return to Ghana. In the language of the creators, Gahu/agahu means "airplane"-in reference to an event that occurred during its inaugural performance. As the Gahu/Agahu spread, it has collected song texts in many languages including, Egun, Yoruba, Ewe, French, and English

2. **Gota** was originally a dance for medicine men of the ancient kingdom of Dahomey, now Benin, in West Africa. Today, Gota is performed for social entertainment. The synchronized stops and starts of the drums and dancers lend the dance an air of suspense and excitement.

3. **Tokoe** is performed among the Ga-Adangme and the Ewe in the Tongue area of Southern Ghana during intitiation or puberty along with the learning of the activities of motherwood. The dance movements appear to be simple but stylish, and present the newly eligible girls to the community. Currently Tokoe is also performed by some Ghanian-African performing groups in Ghana and in contemporary settings

Members

William Brophy
Meera Dave
Maren Elliott
Eric Hollands
Mofiyinfoluwa Adekunle
Xinran Wu
Jasmine Zhuo
Yi Li
Sonia Chin
Tyler Davidson
Jennifer Fourie
Morgan Mckinney
Toluwalase Esther Balyewun
Hao Yu
Nathan Woodward

Indian Music Ensemble

Sharmila Mathur: Director and Sitar instructor
Karim Gillani: Vocal instructor
Hamidreza Salehyar: Teaching Assistant

Under the direction of Sharmila Mathur, the Indian Music Ensemble studies the rich tradition of classical Indian music through group instruction and performance. Members learn the basics of raga (melody) and tala (rhythm), through instruction in singing, tabla (drums) and sitar (plucked lute). The Ensemble has qualified & devoted instructors like Ojas Joshi (Tabla), Kamaljeet Bajwa (Vocal) and Sharmila Mathur (Sitar). They are regularly featured at the Canadian Centre for Ethnomusicologys "World Music Sampler" and the University of Alberta International Week. A set of rental instruments are also available for registered students.

Programme:

1) Saraswati Vandana: Song in praise of Goddess Saraswati

2) Tabla Recital in Tin taal composition

3) Dhan Dhan Murat: Composition in raga Bhairav and Tin taal

4) Sitar Recital in Raga Hansadhwani

Members

Jivan Patel
Shrilata Ravi
Button,Tayler James
Chin,Sonia Cristina
Hashimoto,Emi
Meeks,Jillian Laurine
Yu,Yue
Zhu,Bin
Li,Yi
Park,Young-Sin
Gill,Ishrat
Zhang,Yue
Dumitrescu,Cristian
Maria Dunn
Chaudhuri,Aditya Kumar
Gao,Chuhan
Lin,Isabella Huimei
Rezai,Azizullah
Malhotra,Harina Lucky
Li,Chenxi
Wu,Xinran
Chen,Tong
Tadkase,Akshaya Mahadev

Middle Eastern and North African Music Ensemble

Michael Frishkopf, Director
Kanykei Mukhtarova, Teaching Assistant

The Middle Eastern and North African Music Ensemble performs instrumental and vocal music, both traditional and modern, primarily from the Arab world (Egypt and the Nile Valley, the Levant, North Africa, the Arabian peninsula, and Iraq), Turkey and Iran. These rich music traditions centre on sung poetry, heterophonic melody, modal improvisation, distinctive instrumental sonorities, a modal system of maqamat (including microtonal intervals), and a temporal system of rhythmic cycles, or iqa`at. The course includes a certain amount of theoretical instruction, but learning occurs primarily via group performance and independent listening. Most teaching and learning is accomplished by ear; neither the ability to read music notation nor knowledge of regional languages is required. Singers, percussionists, performers of continuous pitch instruments (e.g. fretless bass, contrabass, cello, viola, violin, trombone), as well as those with strong interest in languages, literatures, and cultures of the region are especially encouraged to join.

Programme: Featuring *maqam* Hijaz*

15) Setar taqsim (Iranian lute improvisation) in maqam Hijaz. Featuring Morteza Abedinifard.

16) Bemina laamaan (Stay with me!) (Dulab Hijaz). Kurdish poetry by Parto Kermanshahi, in maqam Hijaz. Featuring Morteza Abedinifard.

17) Santur (Iranian hammer dulcimer) taqsim in maqam Hijaz. Featuring Farhad Khosravi.

18) Salla Fina al-Lahza Hindiyya (Her glance cut me like an Indian sword), a muwashshah (strophic Arabic poem, originating in Andalusia) by Egyptian composer Sayyid Darwish (1892-1923) in maqam Hijaz, and rhythmic mode Khush Rank (17 beat cycle).

19) Violin taqsim in Nahawand. Featuring Nadir Bellahmer.

20) Esimde (I Remember), a Kyrgyz song in minor mode. Composed in the 1930's by Atai Ogonbaev (1900-1949), with lyrics by Jusup Turusbekov (1910-1944). Conducted by Kanykei Mukhtarova.

21) Kermashan shari shirinim (Kermashan, my sweet city), Kurdish song in maqam Hijaz. Music and lyrics by Hasan Zirak (1921-1972). Featuring Hiwa Waissi.

22) Violin taqsim in Hijaz. Featuring Ari Mastoras.

23) Ana Fintizarak (I await you), in maqam Hijaz. Egyptian song, first performed by Umm Kulthum (1904-1975), with lyrics by Bayram al-Tunisi (1893-1961), and music by Zakaria Ahmad (1896-1961).

24) Guitar prelude. Featuring Dana Wylie and Dion Brocks

25) Mahani Zine (Beauty is exhausting me), a North African song in Hijaz by Salim Halali (1920-2005), as performed by Emil Zrihan. Featuring Samira ElAtia.

26) Il Hilwa Di (This beautiful girl), an Egyptian taqtuqa (colloquial strophic song). Music by Sayyid Darwish (1892 – 1923); lyrics by Badi^{c} Khayri (1893-1966).

27) In your eyes, time was a wheel (Dulab Hijaz). Traditional melody with lyrics by Dana Wylie.

28) Ah Ya Zayn (traditional), featuring dancer Maya Christina.

*Melodic Scale or Mode

The Middle Eastern and North African Music Ensemble is a course available for University credit. For more information, contact Michael Frishkopf (michaelf@ualberta.ca), or visit: bit.ly/mename

Tonight's concert was sponsored by the University of Alberta Department of Music, and the Canadian Centre for Ethnomusicology.

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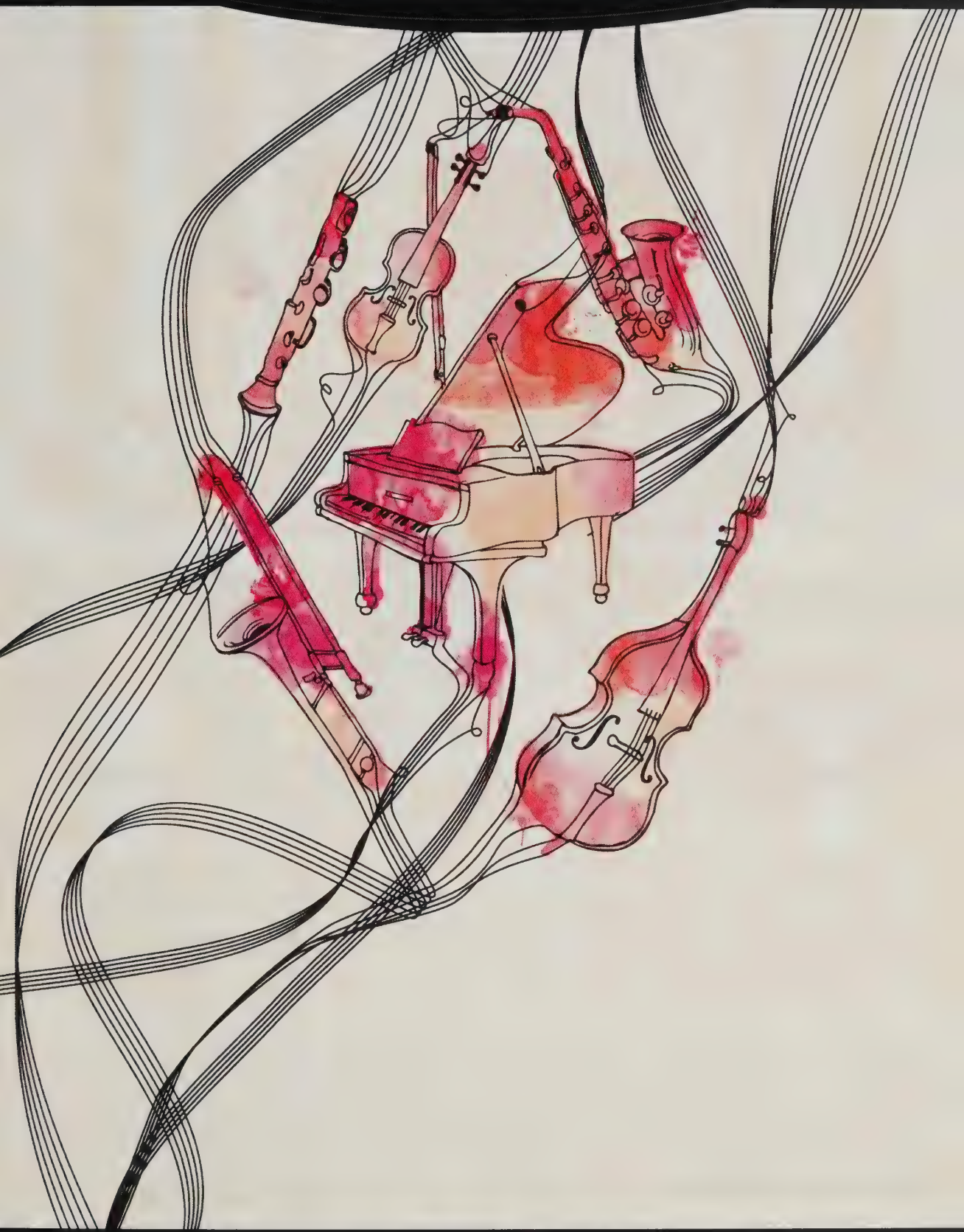
MUSIC AT CONVOCATION HALL



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MUSIC AT CONVOCATION HALL

CLASSIC SERIES PRESENTING FACULTY TALENT AND GUEST ARTISTS.

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Kilburn Memorial Concert: The Toronto Consort presents
The Perfect Ambassador.
Free Admission.
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Jacques Després (piano), and Andrew Wan (violin)
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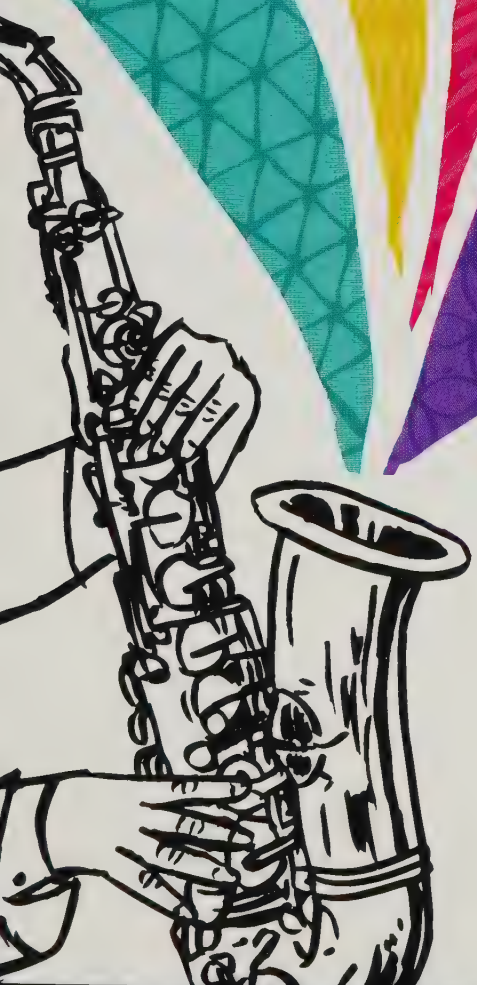
MUSIC AT THE WINSPEAR



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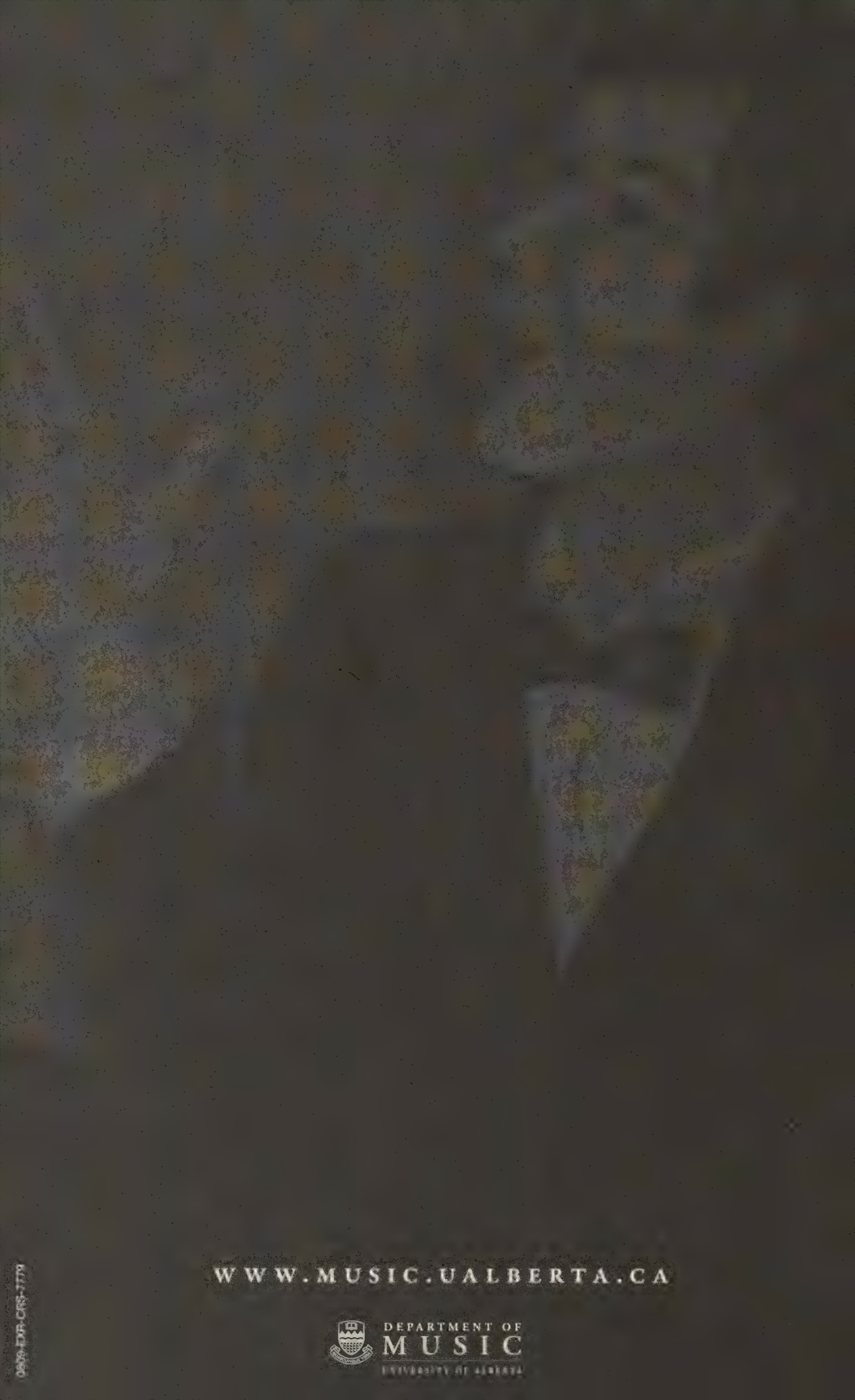
UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

Middle Eastern and North African Music Ensemble

Members

Abdelaal, Nada ..... Voice
Abedinifard, Morteza ..... Setar
Abinader, Tony ..... Voice
Aizouki, Fadi ..... Oud
Aizouki, Marline ..... Voice
Aizouki, Miray ..... Voice
Al-Kheder, Amal ..... Voice
Ali, Nizar ..... Drum
Alsaadi Saleem ..... Drum
Bellahmer, Nadir ..... Violin
Boutros, Jenny ..... Voice
Brocks , Dion ..... Bass, Guitar
Campbell, Ross ..... Violin
Chambers, Kayla ..... Voice
Dawson, Donna ..... Violin
Eid, Noha ..... Voice
El Atia, Samira ..... Voice
Elzein, Deena ..... Voice
Frizzell, Mary ..... Voice
Gross, Miriam ..... Violin
Kanjilal, Manikarnika ..... Voice
Kascak , Lauren ..... Violin
Khasravi Farhad ..... Santur
Mastoras, Ari ..... Violin
Mattar, Raek ..... Percussion
Mostafa, Maya ..... Voice
Mostafa, Sarah ..... Voice
Nassif, Rawane ..... Voice
Niyalasi, Etelka ..... Violin
Poorhaydari, Kioumars ..... Tombak, Daff, Voice
Sadane, Nariman ..... Voice
Salama, Marwa ..... Voice
Salehyar, Hamidreza ..... Tar
Schneider, Chris ..... Percussion
Sghaier, Mariam ..... Voice
Shaban , Nada ..... Voice
Shahidi, Ehsan ..... Voice
Shawwa, Ali ..... Tabla
Shubeita , Mona ..... Voice
Skeik, Reem ..... Voice
Sokil, Allison ..... Voice
Steenstrup, Martha ..... Percussion & Voice
Stockford, Janine ..... Voice
Subeh, Ibrahim ..... Voice
Waissi, Ashti ..... Voice
Waissi, Hiwa ..... Voice
Waissi, Hoshyar ..... Daff, Tabla
Wylie, Dana ..... Guitar
Younes, Bashar ..... Voice
Younes, Siedra ..... Voice
Youssef, Nermeen ..... Voice
Zhumagulov, Katagan ..... Percussion



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0609-DP-CRS-2779

The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL

University of Alberta Concert Choir

"Concert Choir Gone Wild: Everything You Always Wanted To Know About Birds And Beasts But Were Afraid To Ask"

Director: Rob Curtis

Friday November 30, 2012 8:00 PM

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

University of Alberta Concert Choir

Director: Rob Curtis

PROGRAMME

She's Like the Swallow
(1995)
Stephen Chatman
(b. 1950)

Un cygne (from *Six chansons*)
(1939)
Paul Hindemith
(1895–1963)

Il bianco e dolce cigno
(1539)
Jacques Arcadelt
(c. 1507–1568)

Angela McKeown, conductor

Under the Willow Tree (from *Vanessa*)
(1956–57)
Samuel Barber
(1910–1981)

Arthur Raymundo, tenor
Clarijane Belliones, piano

Le chant des oyseaux
(1537)
Clément Janequin
(c. 1485–1558)

Lerchengesang, Op. 48, No. 4
(1839)
Die Waldvögelein, Op. 88, No. 4
(1839–44)
Felix Mendelssohn
(1809–1847)

High Flight
(2008)
Christopher Marshall
(b. 1956)

Laura Kerslake, alto saxophone

- INTERMISSION –

Blackbird
(1968/2012)
Paul McCartney
(b. 1942)
arr. Trent Worthington
(b. 1963)

The Lamb
(1982)
John Tavener
(b. 1944)

I Bought Me A Cat (from *Old American Songs*)
(1950)
Aaron Copland
(1900–1990)

Clarijane Belliones, piano

El grillo
(c. 1505)
Josquin des Prez
(c.1450–1521)

THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

MUSIC AT CONVOCATION HALL

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UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

Didn't My Lord Deliver Daniel? — traditional, arr. Moses Hogan (1957–2003)
(1999)

Alyssa Carrigan, soprano
Vanessa Jerusalimiec, soprano
Asiah Holm, alto

Animal Crackers — Eric Whitacre (b. 1970)
Volumes 1 (2006) and 2 (2009)

The Panther
The Cow
The Firefly
The Canary
The Eel
The Kangaroo

Clarijane Belliones, piano

University of Alberta Concert Choir:

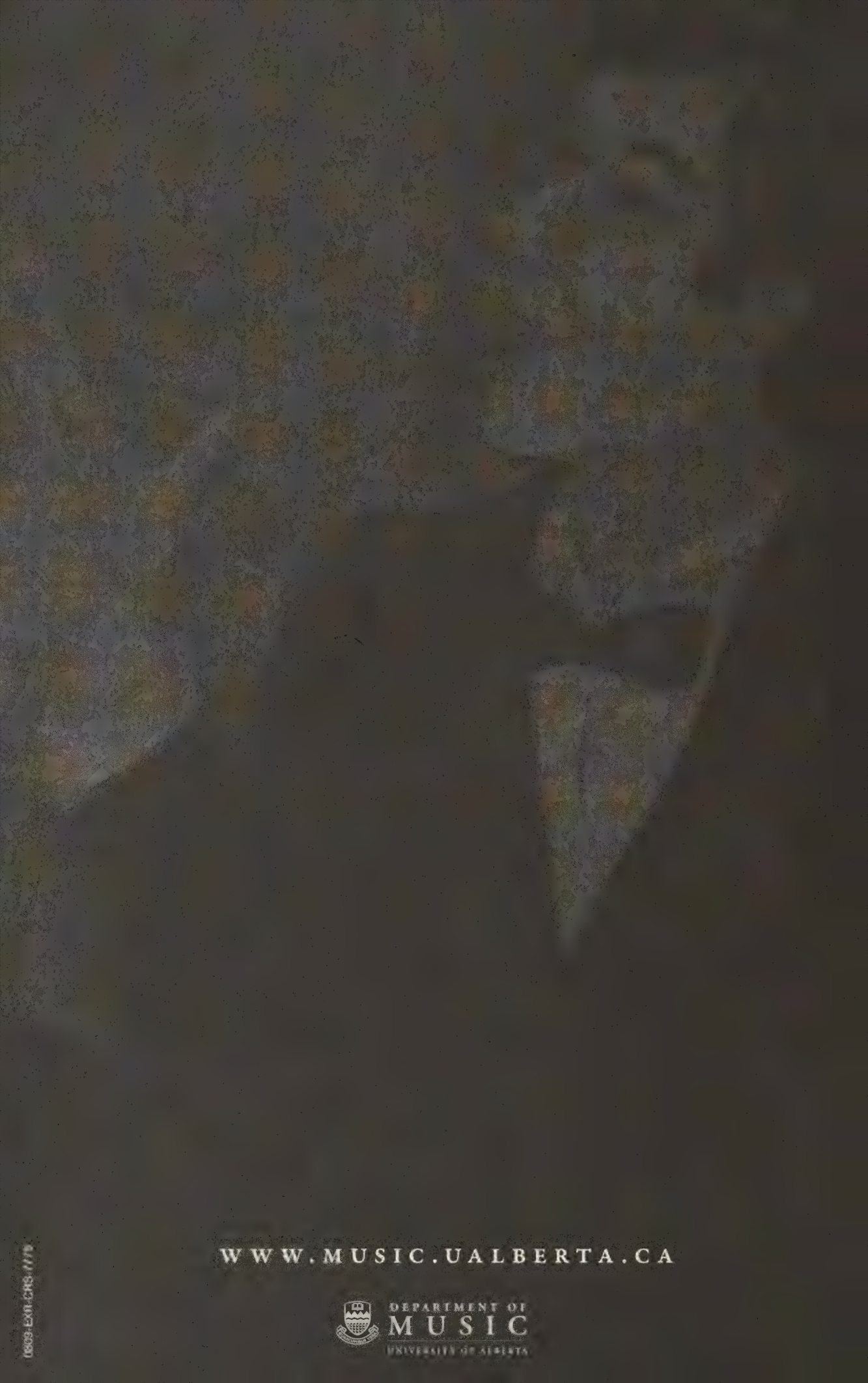
Alis Yu An
Elizabeth Bacon
Christina Bartel Nickel
Rachel Berg
Barry Bilinsky
Ross Bishop
Alyssa Carrigan
Jessica Chan
Carly Clarke
Alyssa Fieseler
Chris Friesen
Kai-Lynn Gan
Elizabeth Garay
Amelia Gillese
Tamer Harb
Asiah Holm
Matt Hubert
Vanessa Jerusalimiec
Ann Koshy
Jina Kwon
Kayla MacDonald
Angela McKeown
Jessica Milanowski
Sidney M'sahel
Greg Mulyk
Jordan Oakes
Davis Pham
Daniel Radersma
Arthur Raymundo
Dylan Reap
Heather Richards
Kathleen Ruschkowski
Krystian Sekowski
Abigail Spencer
Kelsey Vankosky
Virginia Wan
Julie Wright
Johnna Yusep
Vincent Zheng

DEPARTMENT OF MUSIC UPCOMING PERFORMANCES:

University of Alberta Symphony Orchestra
Elgar & Tanya
December 1, 2012 8PM
Old Arts Building Convocation Hall
Admission by Donation

University of Alberta Concert Band
December 2, 2012 3PM
Old Arts Building Convocation Hall
Admission by Donation

Check out more of our Department of Music Website for more of our exciting upcoming events and concerts: www.music.ualberta.ca



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0809.EXT.CRS.1/1/1

The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL

University of Alberta Symphony Orchestra

"Elgar & Tanya"

Director : Petar Dundjerski

Featuring: Tanya Prochazka, cello and Joshua Iverson, clarinet

Saturday December 1, 2012 8:00 PM

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

University of Alberta Symphony Orchestra

"Elgar & Tanya"

PROGRAMME

Prelude to Hansel and Gretel — Engelbert Humperdinck (1854-1921)

Cello Concerto — Sir Edward William Elgar (1857-1934)

Tanya Prochazka, Cello

~ INTERMISSION ~

Clarinet Concerto — Aaron Copland (1900-1990)

Joshua Iverson, Clarinet

Prelude to the Afternoon of a Faun — Claude Debussy (1862-1918)

L'Arlesienne Suites — George Bizet (1838-1875)

1. *Minuetto*
2. *Adagietto*
3. *Carillon*
4. *Intermezzo*
5. *Farandole*

UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

These were the circumstances when Edward Elgar checked into a London nursing home in March of 1918 to have his tonsils removed. "He was in a great deal of pain for several days," the composer's daughter Carice wrote later. "... (Elgar) woke up one morning and asked for pencil and paper and wrote down the opening theme of the Cello Concerto." In the weeks to come, however, Elgar made no attempt to put this new melody in 9/8 time to use. Appalled and disillusioned by the war, he had done little sustained composition since 1914, except for The Spirit of England, a setting of three wartime poems by Laurence Binyon. "I cannot do any real work with the awful shadow over us," Elgar wrote to his friend.

The concerto had its première on 27 October with the London Symphony Orchestra at Queen's Hall. Rehearsal time had been inadequate, and the review by Ernest Newman, a leading critic, began by complaining about the ragged performance. He went on to praise: "... a profound wisdom and beauty underlying (the work's) simplicity ... a fine spirit's lifelong wistful brooding upon the loveliness of earth." During his final illness in 1933, Elgar hummed the concerto's first theme to a friend and said, "If ever after I'm dead you hear someone whistling this tune on the Malvern Hills, don't be alarmed. It's only me." From Elgar.org

Aaron COPLAND (1900-1990)
Copland's work from this period (1950's) has been described as "...a remarkable body of work, in a style which came as close as any to blending popular and serious in a productively intimate synthesis." The Clarinet Concerto, with its jazz influence, is such a blend. Copland wrote the piece on commission from Benny Goodman.
The piece's structure and instrumentation are unconventional; Copland explained his instrumentation this way: *The instrumentation being clarinet with strings, harp, and piano, I did not have a large battery of percussion to achieve jazzy effects, so I used slapping basses and whacking harp sounds to simulate them. The Clarinet Concerto ends with a fairly elaborate coda in C major that finishes off with a clarinet glissando – or "smear" in jazz lingo.* Written in two movements, rather than the traditional three-movement concerto form, the first movement, marked "Slowly and expressively", showcases the clarinet's ability to blend with strings and play lyrically. The virtuosity that audiences expect from a piece called "concerto" doesn't appears until the cadenza that links the two movements. the soloist leaves the wistfulness of the first movement behind and transitions to Latin-jazz influenced second (marked "Rather fast").

Claude DEBUSSY (1862-1918)
Stéphane Mallarmé (1842-1898) was one of the greatest innovators in the history of French poetry. His works, which abound in complex symbols and images, seek to represent states of mind rather than ideas, express moods rather than tell stories. In his music, Debussy admirably captured the delicious vagueness of contours which is so important in Mallarmé's poem. The themes do not follow any stable metric patterns, and instead of progressing in a certain direction, they remain entirely unpredictable, reflecting the unconstrained nature of the faun's meditations.

The faun plays a flute, which evokes the *syrinx* (the Greek panpipe); Debussy's chose the modern flute as a syrinx-like vessel. It is given a solo part throughout the piece. The languid opening melody descends, mostly in half-steps, from C-sharp to G natural and rises back to C-sharp again, thus outlining the exotic interval of the tritone. After a short resting point (lazy faun- we just only started), a new section starts in which the first clarinet and the first oboe temporarily take over the lead from the flute; the tempo becomes more and more animated and finally a new melody is introduced, in sharp contrast with the chromatic flute theme that opened the piece. The new melody moves in wide intervals, and is played by all the woodwinds, plus the first horn, in unison. Finally, the first theme returns in its original tempo; following a passage that briefly brings back some of the agitation of the middle section, the music settles into a serene and peaceful idyll which prevails to the end.

There have been attempts at showing more concrete correspondences between poetic and musical themes, but perhaps the essential link is in the general mood, which, in any case, *is* the real theme of the poem.
From Kennedy-Center.org

The Afternoon of a Faun (excerpt)
by Stephane Mallarme

These nymphs I would perpetuate.
So clear
Their light carnation, that it floats in the air
Heavy with tufted slumbers.
Was it a dream I loved?

George BIZET (1838-1875)
"Bizet wrote other stuff than that famous opera, apparently..." (a not quite direct quote from Grove Music Dictionary)

The incidental music to Alphonse Daudet's play L'Arlésienne ('The Girl from Arles') was composed by Georges Bizet for the first performance of the play on 1 October 1872 at the Vaudeville Theatre (now known as the Paramount Theatre). It consists of 27 numbers (some only a few bars long) for voice, chorus, and small orchestra. Bizet himself played the harmonium backstage at the premiere performance. Bizet wrote several folk-like themes for the music but also incorporated three existing tunes from a folk-music collection published by Vidal of Aix in 1864: the *Marcho dei Rei*, the *Danse dei Chivau-Frus*, and *Er dou Guet*. The score received poor reviews in the wake of the premiere and is not much performed nowadays in its original form. The play itself was not successful, closing after only 21 performances. It had been staged as a last-minute replacement for another play, which had been banned by the censors.The incidental music has survived and flourished, however, in the form of two suites for orchestra.

Bizet himself arranged four movements from the incidental play into what is nowadays referred to as L'Arlesienne Suite No. 1. L'Arlésienne Suite No. 2, was arranged and published four years after Bizet's death, by Ernest Guiraud, using Bizet's original themes (although not all of them were from the *L'Arlésienne* incidental music). The finale, brilliant Farandole, is a dance from act 3 of *L'arlésienne,* here magnificently expanded and embellished with the addition of "The March of the Three Kings," a traditional French carol. Former Albanian dictator Enver Hoxha adopted the First Suite's Prelude as a military march during his reign. For this evening's performance, the USO is performing a potpourri selection of movements from both suites.

University of Alberta Symphony Orchestra

Violin
Misun Choi
Erin Dockery
Virginie Gagné
Khloe Heard
Ken Heisekk
Cynthia Johnston
Cathy Kucey
Charles Nokes
Kathleen Pickford
Vladmir Rufino
Joni Soans
Guillame Tardif
Kerry Waller
Lulu Wang

Viola
Connie Dykstra
Michele Moroz
Rita Reichbart
Fabiola Rufino
Darrell Soetaert
Robert Stewart

Cello
Christina Engels
Amy Nicholson
Julian Savaryn
Isis Tse
Remko van den Hurk
Nicholas Yee

Bass
Wesley Brenneis
Kris Chlebek

Harp
Morgan McKinney
Samantha Spurrier

Percussion
Conrad Auch
Raimundo Gonzalez
Hyejin Diana Lee

Conducted by: Petar Dundjerski

Piano
Matthew Walton

Flute
Lara Hyde
Javielle Perkins
Jessica Rogers

Oboe
Nöelle Byer
Brenna Hardy

Clarinet
Joshua Iverson
Andrea Tarnawsky

Alto Saxophone
Eric Toombs

Bassoon
Douglas Ridgway
Emily Tam

French Horn
Peter Clark
Miranda Marks
Cole Vandervelden
Zachary Vogel
Joanna Wreakes

Trumpet
Dylan Reap
Glenn Skelton
Sarah Straight
Christopher Young

Trombone
Lynn Atkin
Jack Erdmann
Timothy Lenk

Tuba
Michael Gust

Biographies:

Tanya Prochazka, cellist
Born in Melbourne Australia, Tanya Prochazka studied at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker, following which she has pursued a career of international performance and teaching. Ms. Prochazka moved to Edmonton from London, England with her family in 1986. She became Professor of Cello and Conductor of the University Symphony and Academy Strings Orchestras at the University of Alberta in 1998 and since 2009 is Professor Emerita. One of Canada's leading cellists, Ms. Prochazka performs repertoire from the Baroque to the present day. Highlights of her recent career include a Carnegie Hall recital, world premiere performances of concertos by Alfred Fisher and Malcolm Forsyth, performing string quartets in the natural concert halls of the Grand Canyon, leading a tour of Cuba with the Academy Strings Orchestra and performing all the works of Brahms for cello and piano (including transcriptions of his clarinet sonatas). Her CDs include the world premiere recording of the New Goldberg Variations with pianist Jacques Despres as well as several recordings with pianists Stephane Lemelin, Milton Schlosser, Sylvia Shadick Taylor and Janet Scott Hoyt. Tanya conducts the main symphonic repertoire as well as opera and large choral and orchestral works. She is Artistic Director of the Edmonton Recital Society.

Joshua Iverson is in the second year of his Bachelor of Music Degree at the University of Alberta, studying with Julianne Scott. He performs with the University of Alberta Symphonic Wind Ensemble and Symphony Orchestra as well as being a member of Avenue Wind Quintet. He has attended masterclasses with clarinetists James Campbell, Wesley Ferreira, Jana Starling and has also performed with the Alberta Senior Honour Band, Canadian Wind Orchestra and National Youth Band of Canada.

Humperdinck (1854-1921)
It took Humperdinck over a century to develop into a full-fledged crooner.

Prelude to Humperdinck's famous opera 'Hans and Gretel' begins with a serene sound of a horn choir playing Hansel and Gretel's Evening Prayer, evoking the hushed magic of a woodland evening. The Prayer builds to a broad climax, dies away again, and is followed by a playful trumpet fanfare- the motif, in the opera, with which the witch's spell is broken. The various themes of the opera are then worked together into an awesome climax. The Prelude fades to a gentle close with a radiant sunset-coda – a passage of the highest poetry. It is as if Humperdinck thought that operatic redemption did not need gods or tragic lovers; he found it in the peaceful sleep of two children in a woodland evening.

Sir Edward William ELGAR (1857-1934)
"(The Cello Concerto is a work) haunted by an autumnal sadness, but the sadness of compassion, not pessimism." Diana McVeagh The scale of the World War I was apocalyptic, and, before it happened, few people had thought such destruction was even possible. In Britain, for example, the public's notion of modern warfare had been formed by the Boer War, in which 22,000 British troops had died over a period of two-and-a-half years. In this new conflict, nearly that many British soldiers were killed on a single day: July 1, 1916, the first day of the Battle of the Somme. Over the course of four years, more than 900,000 people from Britain and the Empire countries lost their lives - not only men, but women, too, serving as nurses. Submarines and long-range artillery made no exceptions on grounds of gender. Even as the conflict raged, many people recognized that they were now living in a changed society. Writing in 1916, D.H. Lawrence felt that two thousand years of civilization were collapsing before his eyes: "so much beauty and pathos of old things passing away and no new things coming: my God, it breaks my soul."

DEPARTMENT OF MUSIC
UPCOMING PERFORMANCES:

University of Alberta Concert Band
Sunday, December 2, 2012 3:00PM
Convocation Hall
Admission by donation

Big Band Concert
University of Alberta and MacEwan University Jazz Bands
Monday, December 3, 2012 7:30PM
John L. Haar Theatre, 10045 - 155 Street
Centre for the Arts & Communications
Ticket Information available at www.tixonthesquare.ca

XiME Experimental Improv Music Ensemble
Wednesday, December 5, 2012 8:00PM
Convocation Hall
Admission by donation

Undergraduate and Graduate Composers Concert
Monday, December 10, 2012 7:00PM
Convocation Hall
Admission by donation

Thank you for supporting the Department of Music. Word of mouth is our strongest form of publicity. If you enjoyed today's performance, please share your experience with others!

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DEPARTMENT OF
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The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL

University of Alberta Concert Band

Director: Dr. Dennis Prime

Featuring: The University of Alberta

Saxophone Ensemble

Sunday December 2, 2012 3:00 PM

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

University of Alberta Concert Band
Dr. Dennis Prime, Conductor

PROGRAMME

El Capitan — John Philip Sousa

Salvation is Created — Tschesnokoff
Arr. B. Houseknecht

English Folk Song Suite — Ralph Vaughn Williams
1. March - "Seventeen Come Sunday"
2. Intermezzo - "My Bonnie Boy"
3..March - "Folk Songs from Somerset"

Ellington Medley No.1 — Duke Ellington
Arr. Ann Stamm Merrell

University of Alberta Saxophone Ensemble
Chee Meng Low, Conductor

Happy Hour for saxophone octet — Yiu-Kwong Chung

University of Alberta Saxophone Ensemble
Chee Meng Low, Conductor

Rest — Frank Ticheli
Dedicated to the memory of Professor Ernest Dalwood

Suite on Canadian Folk Songs — Morley Calvert
1. She's Like the Swallow
2. J'Entends le Moulin

Chant and Jubilo — W. Francis McBeth

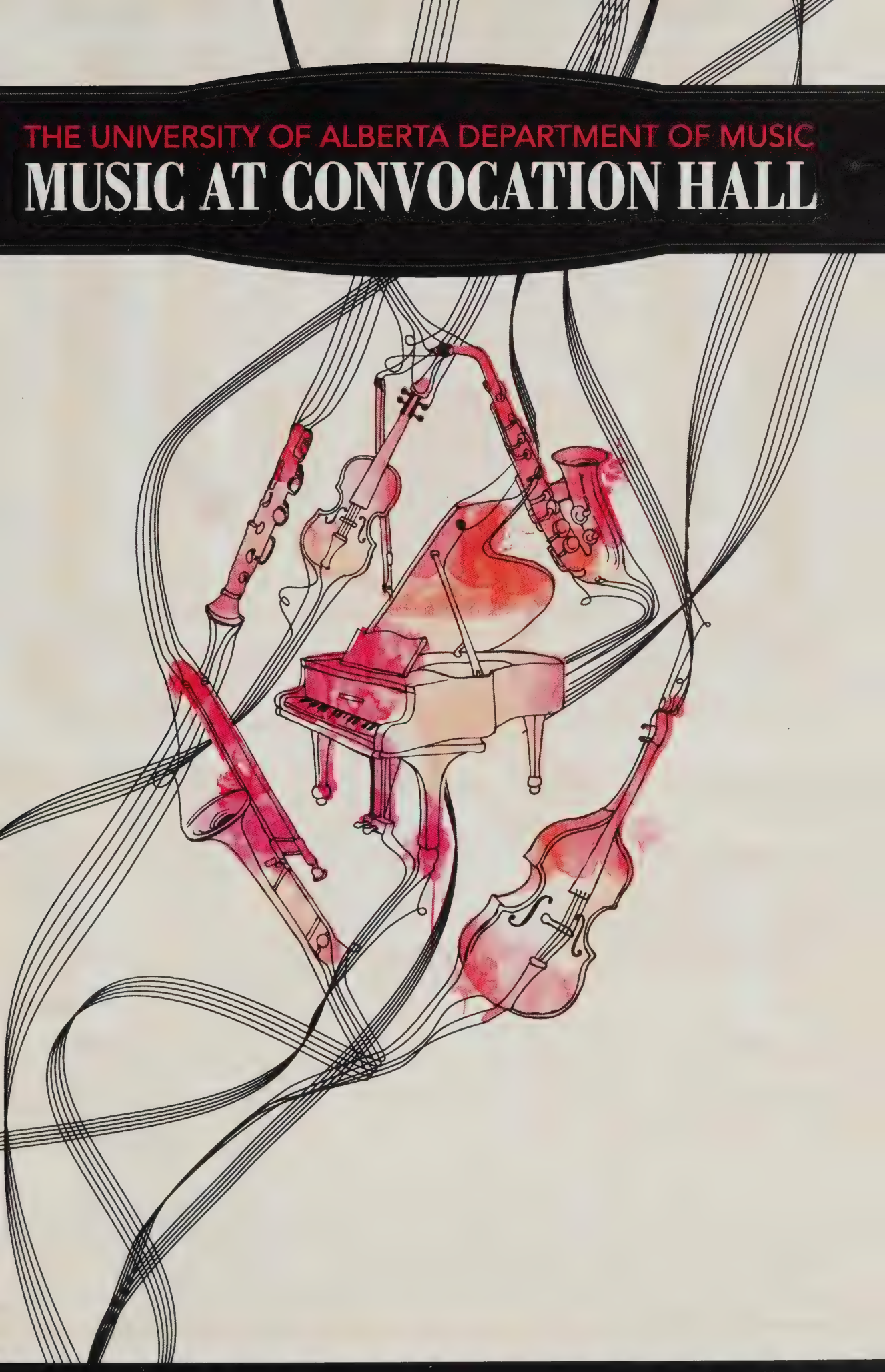
UNIVERSITY OF ALBERTA SAXOPHONE ENSEMBLE:
Music Director: Dr. William Street
Conductor: Chee Meng Low

Sopranino/Soprano/Alto:
Gavin Goodwin
Soprano/Alto:
Raymond Baril
Alto Saxophone:
Erica Torok
Frank Nian
Sean Brooks
Guest Artist: Dr. Allison Balcetis

Tenor Saxophone:
Dominique Shulhan
Eric Tomb
Danielle Manalili
Baritone Saxophone:
Laura Kerslake
Ryan Yusep
Bass Saxophone:
Kendra Heslip

THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

MUSIC AT CONVOCATION HALL



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THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

MUSIC AT CONVOCATION HALL

CLASSIC SERIES PRESENTING FACULTY TALENT AND GUEST ARTISTS.

Monday, November 19, 2012 at 8 pm
Kilburn Memorial Concert: The Toronto Consort presents
The Perfect Ambassador.
Free Admission.
Secure seats through 780-492-3263 or www.music.ualberta.ca

Friday, January 11, 2013 at 8 pm
Jacques Després (piano), and Andrew Wan (violin)
present *Beethoven's Complete Piano and Violin Sonatas, Part One.*

Saturday, January 26, 2013 at 8 pm
Janet Scott Hoyt (piano) with guests Stephen Bryant (violin), Sue Jane Bryant (viola), Tanya Prochazka (cello), Dennis Prime (clarinet) present *Music Among Friends* featuring chamber music by Brahms.

Saturday, February 2, 2013 at 8 pm
Dennis Prime (clarinet) with guest artists, present *Wind Players.*

Saturday, February 9, 2013 at 8 pm
Guillaume Tardiff (violin), and Roger Admiral (piano) present
Breaking New Paths for Violin.

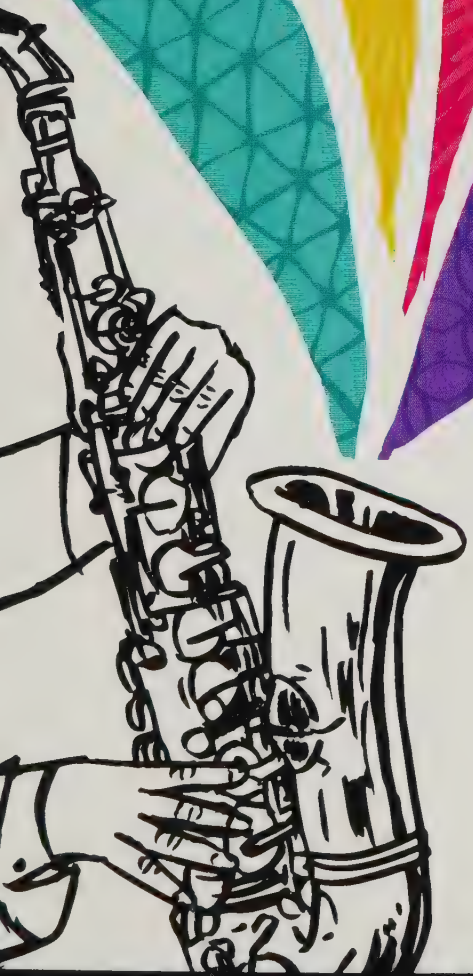
Saturday, March 2, 2013 at 8 pm
Trio Voce Patricia Tao (piano), Jasmine Lin (violin), and Marina Hoover (cello) present *Piano Trios from Central Europe: Suk, Zemlinsky, Schubert.*

Friday, March 22, 2013 at 8 pm
Faculty composers Dr. Howard Bashaw, Dr. Mark Hannesson, Dr. Scott Smallwood and Dr. Andriy Talpash present *Ultra*, a program of innovative new sonic experiments.

Convocation Hall is one of Edmonton's oldest performance venues, located in the Old Arts Building on the North University of Alberta campus.
Tickets: $20 Adults | $15 Seniors | $10 Students
available at the door and by phone 780-492-3263
www.music.ualberta.ca

THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

MUSIC AT THE WINSPEAR



THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

MUSIC AT THE WINSPEAR

SHOWCASING STUDENT TALENT IN A WORLD CLASS VENUE.

Monday, February 4, 2013 at 8 pm
The University Symphony Orchestra presents *Brrrrahms (February, get it?).*
Conductor: Petar Dundjerski

Sunday, February 10, 2013 at 2 pm
The Symphonic Wind Ensemble and Concert Band present a program of 20th century band arrangements with special high school guests the Northern Alberta Honour Band.
Conductor: Dennis Prime

Friday, April 5, 2013 at 8 pm
The Indian and West African Music Ensembles present a *World Music Sampler.*
Directed by: Sharmila Mathur and Robert Kpogo.

Sunday, April 7, 2013 at 8 pm
The University Symphony Orchestra, Madrigal Singers and Concert Choir present *Mozart Grand Mass in C-Minor.*
Directed by: Petar Dundjerski and Dr. Leonard Ratzlaff

The Francis Winspear Centre for Music is located in downtown Edmonton at 4 Sir Winston Churchill Square.
Tickets: $20 Adults | $15 Seniors | $10 Students
available at the door and by phone 780-492-3263
www.music.ualberta.ca

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CONCERT BAND PERSONNEL 2012/13

FLUTE 1
Choi, Sarah
Edwards, Darilyn
Gibson, Taryn
Hlushak, Rachelle
Litwin, Kendra
Muckle, Jessica
Perkins, Javielle
Simpson, Tara
Yin, Betty
Zhang, Jieyun

FLUTE 2
Brown, Claire
Gagnon, Lauren
Guzzo, Caitlin
Kim, Maria
Kim, Rosa
Larocque, Olivia
Leyton, Antoinette
Mayer, Andrea
Mears, Heather
Melnik, Kate
Renaud, Rachelle
Tompkins, Kathleen
Wong, Patricia

OBOE
Thompson, Alexandra

BASSOON
Alpern, Samantha

CLARINET 1
Harris, Natasha
Shaw, Tia
Tse, Tiffanie

CLARINET 2
Brown, Katharine
Davies, Kim
Lake, Eldon
Spence, Nicole
Stock, Heather
Walker, Erin

CLARINET 3
Greening, Brittany
Johnson, Gabrielle
Lee, Christine
Ready, Emily
Warnock, Amanda

BASS CLARINET
Gabrielson, Shyla
Phillips, Sonia
Wright, Nicole

ALTO SAXOPHONE
Brooks, Sean
Fuchu, Frank
Torok, Erica

TENOR SAXOPHONE
Alferez Jimenez, Guillermo
Manalili, Danielle

BARITONE SAXOPHONE
Carter, Elias

TRUMPET 1
Groten, Sean
Madell, Cole
Richards, Heather

TRUMPET 2
Doram, Scott
Kaluzniak, Robin
Lindemulder, Eric
Logar, Emily

TRUMPET 3
Berkes, Thomas
Deas, Aaron
Garbowska, Kasia

HORNS
Barnett, Corinne
Dauphinais, Paul
Deas, Alison
Frenette, Julienne
Hoehne, Jessica

TROMBONES
Brost, Nolan
Feuer, Devin
Hashimoto, Emi

EUPHONIUM
Francis, Sonja
Hodge, Kristin

TUBA
Roch, Samantha

DOUBLE BASS
Hauck, Taylor

PERCUSSION
Calder, Brianna
Carlson, Rebecca
Chung, Amanda
Dunsmore, Garett
McWeeny, Robbie
Tremblay, Julia

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DEPARTMENT OF
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The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL

XiMe

Experimental Improvisation Ensemble

Wednesday December 5, 2012 8PM

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

XiME

Experimental Improvisation Ensemble

PROGRAMME

Large Group Improvisation (ca 15')

Small Group A (ca 10')

Amelia Gillese
David Finkelman
Dayna Douville
Michael Feehan
Travis Dallyn

Small Group B (ca 10')

Emily Tam
Kirsten Elliott
Nicolás Arnáez
Treena Gould
Ryan Yusep

Small Group C (ca 10')

Johnathon Kwisses
Jonathan Comeau
Rebeca Rey
Virginia Wan
Young-Sin Park

Large Group Improvisation (ca 15')

XiME: Experimental Improvisation Ensemble

The Experimental Improvisation Ensemble is a performing group of musicians, sound artists and other artists focusing on the creation of group improvisational works, as well as works utilizing alternative scoring techniques, conceptual ideas, and mixed media creations.

The ensemble focuses on developing improvisation skills and alternate modes of musical creation outside of particular stylistic conventions and also serves as a vehicle for composition students to explore new ways of creating sound compositions. Traditional musical notation is prohibited, in favour of verbal and/or alternative notational approaches and the ensemble welcomes non-reading musicians, as well as artists from other disciplines.

Members:

Amelia Gillese
Dan Brophy
David Finkelman
Dayna Douville
Emily Tam
Johnathon Kwisses
Kirsten Elliott
Travis Dallyn
Virginia Wan
Nicolás Arnáez
Raimundo Gonzalez
Michael Feehan
Rebeca Rey
Ryan Yusep
Jonathan Comeau
Scott Smallwood
Treena Gould
Young-Sin Park

DEPARTMENT OF MUSIC UPCOMING PERFORMANCES:

Undergraduate and Graduate Composers Concert
Monday December 11, 2012 7PM
Old Arts Building Convocation Hall
Admission by Donation

Jacques Despres, Piano and Andrew Wan, violin
Friday January 11, 2013 8PM
Old Arts Building Convocation Hall
Admission by Donation

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The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL

Composition Concert:

Graduate and Undergraduate Students

Director: Dr. Andriy Talpash

Monday December 10, 2012 7:00 PM

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Composition Concert:

Graduate and Undergraduate Students

PROGRAMME

Khush Rank **Etelka Nyilasi**

Khush Rank is named after and inspired by an Arab 17-beat cycle (3+4+3+4+3), which is the basis of the lively, energetic sections of the piece. According to the Arab music theory website maqamworld.com, it means "good colour" in Persian, and it is so rare now that possibly only one *muwasshah* (vocal poetic piece) still uses the rhythm today. These sections are contrasted by an improvisatory-like passage influenced by the popular *maqam* (mode or scale) *hijaz*. In this piece I have attempted to combine elements of Classical Arab music with the world of the saxophone and contemporary Western art music.

Frame of Witching Hour **Virginia Wan**

Close your eyes,
Come into the dark,
Listen to the whispers of the night.

Ecos boreales ("Boreal Echoes") **Nicolás Arnáez**

Perpetual memories of a recent past fill up the space, and invite to experience the sensation of been surrounded and immerse in a constant elaboration of continuous echoes.

Bridges over Styx **Ryan Yusep**

Bridges over Styx is a composition that used sound sources from the High Level and Low Level bridges in Edmonton, Alberta. While gathering recordings for this piece I spent up to 10 hours on these bridges, quite often late at night. Occasionally, I wondered how long it would take to hit the water.

How Could You?! **Paige Wilson**

Imagine you have just been in an argument with someone you care deeply about. You have not spoken in four days and there is a feeling of tension and hostility constantly around. The underlying anger has not yet subsided and the words they used towards you are still cutting deep into your mind and soul. Ask yourself:
When was the angriest I ever felt?
When have I felt the most hurt?

Spare Change – Braid Methods for Small Ensemble **Ryan Hemphill**

Spare Change uses compositional ideas borrowed from English change ringing (rule-based compositions for pull-rope bell towers), and adapted for a contemporary context. I call the combination of change ringing and contemporary techniques "braid methods". The form of this piece is based around the beginning assertion of braid methods, and the subsequent unraveling of these rules to reveal their underlying sonorous textures.

Tomorrow, when I wake, what shall I say of today? **Andre Mestre**

This work is a comment on misperception and loss.
By using veils, that obstruct direct access to the score, and by inviting the performers' intersubjectivity into play, this work seeks to highlight the way we commune with reality everyday - imperfect, however beautiful - a struggle of (re)creation.
In the memory of my grandfather, João Rabello.

University of Alberta Saxophone Quartet:

Allison Balcetis – Soprano Saxophone
Dominque Sulhan – Alto Saxophone
Chee Meng Low – Tenor Saxophone
Laura Kerslake – Baritone Saxophone

Contempo New Music Ensemble:

Michaela Chiste - flute
Gavin Goodwin - saxophone
Eric Toombs - saxophone
Kayla Chambers - saxophone
Glenn Skelton - trumpet
Dylan Reap - trumpet
Allyson MacIvor - percussion
Mathew Walton - piano
Marie Krejcar - violin
Daniel Gervais - violin
Etelka Nyilasi - viola
Mary Beth Ault - voice

DEPARTMENT OF MUSIC UPCOMING PERFORMANCES:

Jacques Despres, Piano and Andrew Wan, violin
Friday January 11, 2013 8PM
Old Arts Building Convocation Hall
Admission by Donation

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